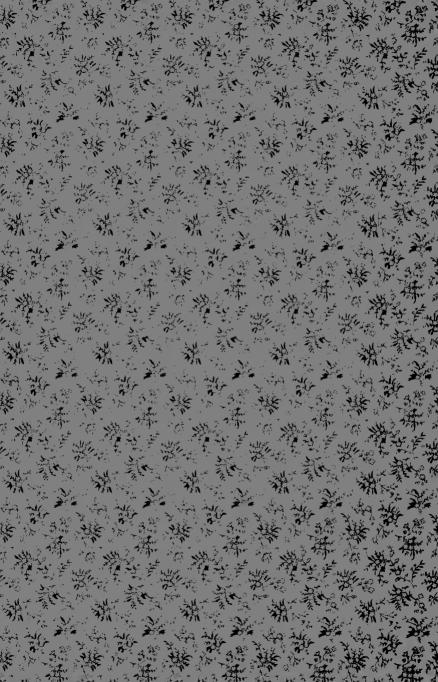
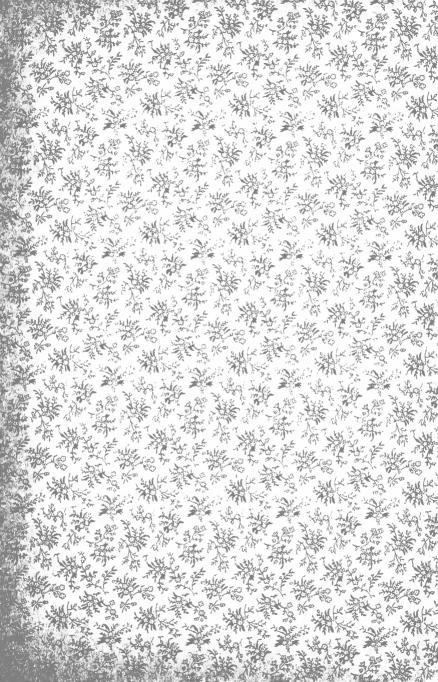
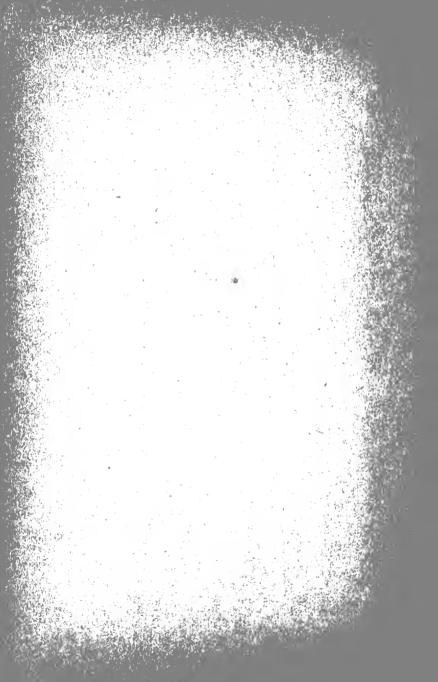


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PRICE
ONE DOLLAR







gec 7/98







HOW TO PAINT:

AN

INSTRUCTION BOOK

WITH

Full Description of all the Materials Necessary,

EMBRACING THE FOLLOWING BRANCHES:

Oil Painting, China Painting, Pastel Drawing, Chromo Photography, Pencil Drawing, Charcoal Drawing, Lustre Painting, Metallic Painting, Photograph Coloring, Pyrography, Wood Carving, Etching, Pen and Ink Drawing, Colored Crayon Drawing, Modeling in Clay, Wax and Plaster, Kensington Painting, 18-Karat Painting, Tapestry Painting, Velvet Painting, Crayon Drawing, Etc., Etc.

A. S. ALOE-COMPANY,

MANUFACTURERS, IMPORTERS AND DEALERS IN

Artist's Materials, Draughtsmen's Supplies

-AND-

Mathematical Instruments.

Office and Salesrooms: 415 North Broadway,

ST. LOUIS.

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INTRODUCTION.

**N "HOW TO PAINT" we offer the most complete Instruction Book on Art in general, and elaborate Price List of the necessary materials, ever published. The series of tints presented in our Tables are, for the chief part, employed by the most eminent artists in the profession. We have sought the highest authority in the several branches, and the information given is derived from sources eminently to be relied upon. In short, we have tabulated the results of the practice and experience of entire lives devoted to the subjects treated of. The adoption by the beginner of the deductions arrived at will save him much anxious thought and experiment, and secure results which he could never hope to attain by his unaided efforts.

Respectfully,

A. S. ALOE-COMPANY.

GRIFF GLOVER, Manager Artists' Material Dept.

IMPORTANT NOTICE.

We have illustrated this work in such a manner as to make it easily understood. Do not mutilate the book. It is only necessary to give the quantity, name and size and number of articles desired.

Parties unknown to us should accompany their orders with the money, or give us convenient and satisfactory references as to their financial standing.

In all cases where orders are received to be forwarded *C. O. D.*, we shall use our judgment in sending or holding the goods, unless the order be accompanied by a remittance of at least double the express charges.

When goods are forwarded by express with *C. O. D.* bill, the Express Company's charges for collecting money will be added.

Goods ordered to be sent by mail by parties having no account with us, **MUST BE PREPAID**, including the required postage to forward the goods.

The best and surest method of remitting money is by bank draft or Post-Office order made payable to us.

All goods shipped at purchaser's risk.

No charge will be made for boxing goods purchased.

Claims for shortage must be made within five days from receipt of goods, OR THEY WILL NOT BE ENTERTAINED.

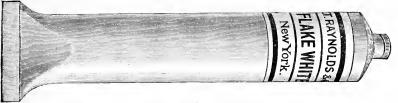
Any orders intrusted to us will be filled promptly, completely, and at the lowest market prices.

Respectfully,

A. S. ALOE-COMPANY.

GRIFF GLOVER,
Manager Artists' Material Dept.

OIL PAINTING.



No. 1006. Quadruple. 1x6 Inches.



No. 1000. Double. % x 4 Inches.



Nos. 1001, 1002, 1003, 1004, 1005, 1007. 1/2 x 4 Inches,

F. W. DEVOE AND C. T. RAYNOLDS & CO.S' ARTISTS' OIL COLORS. In Double or Large Size Tubes.

September 1, 1892, the houses of F. W. Devoe & Co. and C. T. Raynolds & Co. consolidated, and since that date they have manufactured but one line of oil colors, labeling them, however, "Devoe" or "Raynolds," as the trade may elect. We carry the tube bearing the Raynolds label.

These colors are made of the best and purest pigments, thoroughly ground in unadulterated oil, causing them to keep fresh without reference to time or climate.

We guarantee them of superior quality. Where a retailer intends to carry but one line of oil colors, he cannot do better than to carry this tube.

1000 CLASS A-Each, 10c; per dozen, \$1.20. Size, 34x4 iuches.

*American Vermilion *Chrome Yellow, Medium Chrome Yellow, Deep *Antwerp Blue Asphaltum Chrome Orange Bistre Cologne Earth Bitumen Copal Megilp Blue Black Cork Black *Cremnitz White Brilliant Yellow Brown Ochre *Emerald Green Burnt Roman Ochre *Flake White *Burnt Sienna Flesh Ochre *Burnt Umber Gold Ochre Caledonian Brown *Indian Red Cassel Earth *Ivory Black China White *King's Yellow Chinese Blue Lamp Black Chrome Lemon Light Red Chrome Yellow, Light Light Raw Stenna

Permanent White

*Prussian Blue

*Raw Sienna

*Raw Umber
Roman Ochre

*Silver White
Sugar of Lead

*Terre Verte
Transparent Gold Ochre

*Vandyke Brown
Venetian Red

*Yellow Ochre
Zinc White
Zinc Yellow.

Megilp

Mummy

Oxford Ochre

^{*} Colors the retailer should carry in stock, as they embrace the most essential and salable colors in this line,

F. W. DEVOE AND C. T. RAYNOLDS CO.S' ARTISTS' OIL COLORS—Continued.

In Double or Large Size Tubes.

1001 CLASS A-Each, 10c; per dozen, \$1.20. Size, 12x4 inches.

Black Lead Bone Brown Brown Pink Burnt Terre Verte Cappah Brown Carmine Lake Chrome Green, Light *Chrome Green, Medium Chrome Green, Deep Chrome Red *Crimson Lake French Green Gamboge *Geranium Lake Indian Lake Indigo Italian Pink Magenta *Mauve, No. I

Mauve, No. 2 Naples Yellow, Light *Naples Yellow, Medium Naples Yellow, Deep Naples Yellow, French Naples Yellow, Greenish Naples Yellow, Reddish Neutral Tint *New Blue Olive Lake Olive Tint Orpiment Paris Blue Paris Green Payne's Grey *Permaneut Blue Permanent Green, Light Permanent Green, Medium Permanent Green, Deep

Persian Red Prussian Brown Prussian Green Purple Lake Red Brown Rose Pink Sap Green *Scarlet Lake Terra Rosa Verdigris Verona Brown Veronese Green Yellow Lake Zinober Green, Ex. Light Zinober Green, Light *Zinober Green, Medium Zinober Green, Deep

Permanent Yellow

1002

CLASS B-Each, 18c; per dozen, \$2.10. Size, 1/2x4 inches.

Blue Verditer *Brown Madder Burnt Lake Carnation Lake *Cerulean Blue Citron Yellow

Green Lake Imperial Orange Perfect Yellow Primrose Yellow Rose Carthame Rubens' Madder

Sepia

*Chinese Vermilion English Vermilion, Pale English Vermilion, Deep French Vermilion

Vermilion

1003

CLASS C-Each, 30c; per dozen, \$3.60. Size, 1/2x4 inches.

Blue Madder Carmine, No. 2 Cernlean Madder *Cobalt Blue Cobalt Green Deep Madder Emeraude Green Extract of Gamboge Extract of Vermilion Extra Deep Madder French Ultramarine Geranium Madder Green Madder Indian Yellow

Jacqueminot Madder *Lemon Yellow Lemon Yellow, Pale Madder Lake Madder Lake, Deep Malachite Green Mars Brown Mars Orange Mars Red Mars Violet Mars Yellow Olive Madder Orange Madder Orange Vermilion

Oxide of Chromium Transparent

Paul Veronese Green Pink Madder Purple Madder *Rose Madder Scarlet Madder Scarlet Vermilion Strontian Yellow Vandyke Madder Violet Madder Viridian

1004

CLASS D-Each, 35c; per dozen, \$4.20. Size, 12x4 inches.

Cadmium Lemon Cadmium, Pale Cadminm, Light

*Cadmium Yellow Cadmium, Deep

Cadmium Red Cadmium Orange

^{*} Colors the retailer should carry in stock, as they embrace the most essential and salable colors in this line.

F. W. DEVOE AND C. T. RAYNOLDS CO.S' ARTISTS' OIL COLORS—Continued.

In Double or Large Size Tubes.

1005 CLASS E-Each, 50c; per dozen, \$5.75. Size, 1/2x4 inches.

Aurora Yellow *French Carmine Ultramarine Ash **Burnt Carmine** Madder Carmine Yellow Madder.

Crimson Madder Primrose Aureolin

1006 QUADRUPLE TUPES-Each, 30c; per dozen, \$3.60. Size, 1x6 inches.

Cremnitz White Flake White Silver White

1007 SPECIAL WHITE, for mixing with Madder-Each, 15c; per dozen, \$1.75. Size 1/x4 in.

RETAILERS' OIL-COLOR CASE, for above line. - Each, \$7.50. With 190 spaces. 1008

This case will also be found valuable for art schools.

F. W. DEVOE AND C. T. RAYNOLDS & CO.S' ARTISTS' OIL COLORS.

In Single Tubes.

1009 CLASS I-Each, 5c. Size, 12x4 inches.

Chrome Red

*Antwerp Blue Cologne Earth Asphaltum Copal Megilp Bistre Cork Black Bitumen Black Lead Blue Black Bone Brown Brilliant Yellow Brown Ochre Brown Pink Burnt Roman Ochre *Burnt Sienna Burnt Terre Verte *Burnt Umber Caledonian Brown Cappah Brown Carmine Lake Cassel Earth

*American Vermilion

Chinese Blue Chrome Green, Light *Chrome Green, Medium Chrome Green, Deep Chrome Lemon Chrome Yellow, Light *Chrome Yellow, Medium Chrome Yellow, Deep

China White

Chrome Orange

*Cremnitz White *Crimson Lake *Emerald Green *Flake White Flesh Ochre French Green Gamboge Gold Ochre *Geranium Lake Indian Lake *Indian Red Indigo Italian Pink *Ivory Black *King's Yellow Lamp Black Light Red Light Raw Sienna Magenta *Mauve, No. 1

Megilp Mummy Naples Yellow, Light *Naples Yellow, Medium

Naples Yellow, French Naples Yellow, Greenish Naples Yellow, Reddish Neutral Tint *New Blue Olive Lake Olive Tint Orpiment Oxford Ochre Paris Blue Paris Green Payne's Grey *Permanent Blue Permanent Green, Light Permanent Green, Medium Permanent Green, Deep Permanent White Permanent Yellow Persian Red

Prussian Blue

Prussian Brown

Prussian Green

Purple Lake

*Raw Sienna

*Raw Umber

Red Brown

Rose Pink

Roman Ochre

Naples Yellow, Deep

Mauve, No. 2

^{*} Colors the retailer should carry in stock, as they are the most essential and salable.

F. W. DEVOE AND C. T. RAYNOLDS & CO.S' ARTISTS' OIL COLORS-Continued.

In Single Tubes.

Zinc White Sap Green *Vandyke Brown Venetian Red Zinc Yellow. *Scarlet Lake

Zinober Green, Ex. Light *Silver White Verdigris Verona Brown Zinober Green, Light Sugar of Lead Veronese Green *Zinober Green, Medium Terra Rosa *Yellow Ochre Zinober Green, Deep *Terre Verte

Yellow Lake Transparent Gold Ochre

1010 CLASS II-Per dozen, \$1.60. Size, 12x2 inches.

English Vermilion, Deep Primrose Yellow Blue Verditer English Vermilion, Pale Rembrandt's Madder *Brown Madder French Vermilion Rose Carthame Burnt Lake Green Lake Rubens' Madder Carnation Lake Sepia *Cernlean Blue Imperial Orange Perfect Yellow Vermilion

*Chinese Vermilion Citron Yellow

1011 CLASS III-Each, 20c. Size, 12x2 inches.

Blue Madder Orange Madder Carmine, No. 2 Indian Yellow Orange Vermilion Jacqueminot Madder Oxide of Chromium Cerulean Madder Transparent *Cobalt Blue *Lemon Yellow Lemon Yellow, Pale Paul Veronese Green Cobalt Green Madder Carmine Pink Madder Crimson Madder Purple Madder Madder Lake Crimson Madder, Intense *Rose Madder Madder Lake, Deep Deep Madder Scarlet Madder Malachite Green Emeraude Green Scarlet Vermilion Mars Brown Extra Deep Madder Strontian Yellow Extra Madder Carmine Mars Orange Vandyke Madder Mars Red Extract of Gamboge Violet Madder Extract of Vermilion Mars Violet

Green Madder

1012 CLASS IV-Each, 25c. Size, 12x2 inches.

Mars Yellow

Olive Madder

*Cadmium Yellow Cadmium Red Cadmium Lemon Cadmium Orange Cadmium, Pale Cadminm, Deep

Viridian

Yellow Madder

Cadmium, Light

French Ultramarine

Geranium Madder

CLASS VI-Each, 35c. Size, 1/2 x2 inches. 1013

Burnt Carmine Ultramarine Ash *French Carmine

1014 CLASS VII-Each, 50c. Size, 12x2 inches.

Aurora Yellow Primrose Aureolin

SPECIAL WHITE, for mixing with Madder-Each, I5c. Size, 1/2x2 inches. 1015

RETAILERS' OIL=COLOR CASES-With 183 spaces, \$3.60. 1016

^{*} Colors the retailer should carry in stock, as they are the most essential and salable.

WINSOR & NEWTON'S PREPARED OIL COLORS IN TUBE.

1017

Each, 7 cents.

*Antwerp Blue
*Asphaltum (thick)
*Bitumen
Black Lead
Blue Black
Bone Brown
Brown Ochre
Brown Pink
Burnt Roman Ochre
*Burnt Sienna
*Burnt Umber

Burnt Umber Caledonian Brown Cappah Brown Cassel Earth Chinese Blue Chrome Green, No. 1 *Chrome Green, No. 2 Chrome Green, No. 3 Chrome Lemon *Chrome Yellow Chrome, Deep *Chrome Orange Chrome Red

Cinnabar Green, Light *Cinnabar Green, Middle Cinnabar Green, Deep Cologne Earth Copal Megilp Cork Black *Cremnitz White

*Crimson Lake

Alizarin Crimson *Brown Madder Burnt Lake Ceruleau Blue

*Chinese Vermilion

Leitch's Blue

*Emerald Green *Flake White Gamboge Indian Lake *Indian Red Indigo Italian Pink *Ivory Black Jaune Brillant *King's Yellow Lamp Black Light Red

*Magenta

*Mauve *Mauve, No. 2 Medium (Improved Megilp)

Megilp Monochrome Tint, Cool, I Monochrome Tint, Cool, 2 Monochrome Tint, Cool, 3 Monochrome Tint, Warm, 1 Monochrome Tint, Warm, 2 Monochrome Tint, Warm, 3 Mummy Naples Yellow, French

Neutral Tint *New Blue Nottingham White Olive Green

*Naples Yellow

Olive Lake Orpiment Oxford Ochre Payne's Grev *Permanent Blue Permanent White

Permanent Yellow *Prussian Blue Prussian Brown Prussian Green *Purple Lake Pyne's Megilp *Raw Sienna *Raw Umber Roman Ochre Roman Ochre, Cool Sap Green *Scarlet Lake

*Silver White Sugar of Lead Terra Rosa *Terre Verte Transparent Gold Ochre

*Vandyke Brown *Venetian Red Verdigris Verona Brown Vellow Lake *Vellow Ochre Zinc White

1018

French Vermilion

*Geranium Lake Green Lake, Light Green Lake, Deep Rembrandt's Madder

Lemon Yellow, Pale

Rubens' Madder Sepia

Vermilion, Pale *Vermilion

1019

Each, 21 cents.

Each, 13 cents.

Brilliant Ultramarine Carmine, No. 2 Citron Yellow *Cobalt Blue Cobalt Green Extract of Vermilion French Ultramarine French Veronese Green Indian Vellow

*Lemon Yellow Madder Lake Malachite Green Mars Brown Mars Orange Mars Red Mars Violet Mars Yellow Mineral Grey

Oxide of Chromium " Transparent

Pink Madder Purple Madder *Rose Madder Scarlet Madder Scarlet Vermilion Strontian Yellow Viridian

Orange Vermilion

^{*} Colors the retailer should carry in stock, as they are the most essential and salahle.

1025

OIL PAINTING-Continued.

WINSOR & NEWTON'S PREPARED OIL COLORS IN TUBE-Continued.

1020	gach, 35 cents.	
Aureolin	*Carmine, Finest	Orient Yellow
Burnt Carmine	Crimson Madder	Permaneut Mauve
Cadmium Yellow, Pale	Field's Orange Vermilion	Violet Carmine
*Cadmium Yellow	Indian Purple	Yellow Carmine
Cadmium Orange	Madder Carmine	

1021	Each, 50 cents.

1022	Each, 60 cents.

Extra Madder Carmine	Extra Purple Madder	Ultramarine Ash

1023 DOUBLE TUBES—Each, 14 cents.

Cremuitz White	Flake White	Silver White

1024 QUADRUPLE TUBES—Each, 28 cents.

Cremnitz White	Flake White	Silver White

THE LEADING SCHOENFELD'S GERMAN OIL COLORS.

Constantly in stock. In Collapsible Tubes.

RETAILERS' OIL-COLOR CASES-With 183 spaces, \$3.60.

It is claimed by many that Schoenfeld excels in the manufacture of the following colors:

1026 Each.	Each.	Each.
Cadmium, No. 1, citron\$0 35	Cadmium, No. 5, orange. \$0 40	Zinober Green, light\$0 07
Cadmium, No. 2, light 35	Greenish Naples Yellow 07	Zinober Green, medium 07
Cadmium, No. 3, medium 35	Reddish Naples Yellow 07	Zinober Green, deep 07
Cadmium, No. 4, deep 35	Zinober Green, ex. light. 07	
Schoenfeld's Double Cremnitz W	Thite (this is one of the best Whit	es made) 14

Other Colors furnished if desired.

ROBERSON'S MEDIUM.

The best medium known for mixing with Madders, etc., for glazing.

^{*} Colors the retailer should carry in stock, as they are the most essential and salable.



Description of Oil and Water Colors.

Two criticisms are often leveled by thoughtless people at the head of Artists' Colormen, and of these we have decided to take some practical notice. It is alleged:

I. That Artists' Colormen are in the habit of selling Colors which are not permanent; and

That they keep Artists in ignorance of the Composition of the Colors they sell.

We have decided to furnish the best information obtainable relative to the merits and characteristics of each Color listed in this work.

American Vermillon. A bright Red; opaque; a slow drier; quality poor.

Antwerp Blue. A weak variety of Prussian Blue; greenish cast; great transparency and body; moderately permanent; a good drier; washes very well.

Asphaltum. Mineral Pitch obtained from Egypt; a dark Brown; transparent; moderately permanent; dries quickly.

Alizarin Crimson. A Lake prepared from artificial Alizarin; transparent; permanent; mixing well with Zinc White; a fair drier.

Double Nitrite of Cobalt and Potassium; a superb Yellow; very brilliant; permanent; mixes well with Cobalt, Rose Madder and White, or with Cobalt, Brown Madder and White to produce beautiful Greys for atmospheric effects; also effective when combined with Reds and Browns; dries well.

Aurora Yellow. An opaque and brilliant variety of Sulphide of Cadminm; it vies with genuine Ultramarine in its combination of exquisite heauty with unflinching durability; a good drier.

Bistre. A brown soot obtained from wood, and used in Water Color; permanent; little used; a fair drier; washes well.

Bitumen. Synonymous with Asphaltum, except that it is ground in strong drying oil, making it better for Artists' use; dries quickly.

Prepared Graphite; permanent; little used; very opaque; a poor drier. Black Lead.

Blue Black. A variety of Carbon Black, prepared by charring woody tissue; permanent; weak; used in mixing Greys for landscapes; a fair drier; washes well.

Bone Brown. Charred bone dust; permanent; a bad drier; combines well with White; has little, if any, yellow cast.

Brilliant Ultramarine. The finest brand of French Ultramarine obtainable; permanent; an exquisitely beautiful Blue; varies from the utmost depth to the highest brilliancy of light and color; carries light and air into all colors, and remains pure when mixed with White; a fair drier.

Brilliant Yellow. Moderately permanent; little used; a good drier.

Brown Madder. Lake prepared from the Madder Root; a rich lakey Brown of great depth; very transparent; permanent; a good drier. With French Blue or Cobalt and White, warm or cold Greys; result according to proportions; rich Greens are obtained by mixing with Blues and bright Yellows; washes very well.

Brown Ochre. Native earth; a dark, Brownish Yellow of rich mellow tint; a friendly color in mixing and very serviceable in foregrounds; a good drier; washes very well.

Brown Pink. Lake made from Quercitron Bark; moderately permanent; a rich transparent Olive, with a suggestion of both Green and Orange; a poor drier; washes well.

Burnt Carmine. Obtained from Madder Carmine; permanent; a deep, rich, wholesome Red; a fair drier; serviceable in autumn foliage; washes very well.

Burnt Lake. Obtained from Madder Lake; moderately permanent; transparent; a Brownish Red; a fair drier.

Burnt Roman Ochre. Calcined native earth; permanent; semi-transparent; a rich Brown, with a tiuge of Orange.

Burnt Sienna. Calcined Raw Sienna; permanent; it is of a Brown-Orange or Orange-Russet color, and is richer, deeper and more transparent than Raw Sieuna; washes very well.

Burnt Umber. Calcined Raw Umber; permanent Brown; low in tone; effective for warm shadows; a good drier; washes very well.

Burnt Terre Verte. Calcined Terre Verte; a Brownish Green; permanent.

Blue Madder. Fugitive; a beautiful transparent Blue.

Blue Verditer. Fugitive; a Bluish Green; little used.

Cadmium, Light. Cadmium Lemon. Cadmium Yellow, Pale. Cadmium Yellow. Cadmium Orange.

Different varieties of Sulphide of Cadmium; they differ from Aurora Yellow in possessing a certain amount of transparency; permanent. These Cadmiums vary from a delicate Straw color to an intense Reddish Yellow, and their several shades are best described by their respective names; very serviceable; wash very well.

Cadmium, Deep. Cadmium Red.

Caledonian Brown. The original Caledonian Brown being no longer obtainable, a close imitation is prepared from Sienna and Vandyke Brown; permanent; a rich warm Brown: a fair drier.

Cappagh Brown. Permanent; a deep, rich Brown; a good drier.

Lakes prepared from Cochineal; fugitive; a very rich and intense lakey Red; a Carmine.

Carmine, No. 2. poor drier; wash very well. Cassel Earth. Synonymous with Vandyke Brown.

Chinese Blue. Synonymous with Prussian Blue. Cerulean Blue. Stannate of Cobalt; moderately permanent; has the distinctive property of

appearing a fairly pure Blue by artificial light; is very delicate; a fair drier. Charcoal Grey. The composition of this color is expressed by its name; Water Color only.

Chinese Vermilion. The genuine article imported from China; fairly permanent; a refined bright Red; opaque.

A specially deuse variety of Oxide of Zinc, used only in Water Color; it should Chinese White. be noted that ordinary Zinc White is often sold as Chinese White; buyers should, therefore, test it for covering power on a piece of black paper; perma-

Preparations of Chrome Yellow and Prussian Blue; moderately permanent; Chrome Greens. bright Greens in three shades.

A combination of Chromate and Sulphate of Lead; moderately permanent; Chrome Lemon.

Normal Chromate of Lead; moderately permanent; use with caution; a brilliant Chrome Yellow. Yellow; a fair drier; washes well.

Chrome, Deep. Chrome Orange. Chrome Red

Moderately permanent; shades designated by names; fair washers.

Cinnabar Greens. Similar in composition to Chrome Greens, but a deeper variety of Chrome Yellow is employed; moderately permanent; soft and mellow in effect.

Citron Yellow. Chromate of Zinc; fugitive; little used.

Cobalt Blue. Alumina tinctured with Oxide of Cobalt; Cobalt Blue is unusually free from a tendency to become greenish on exposure; permanent; a pure light azure; with Light Red gives beautiful cloud tints; with Brown Madder rare pearly neutrals are obtained; washes very well.

Cobalt Green. Zinc Oxide tinctured with Oxide of Cobalt; permanent; an exquisite Blue Green of great brilliancy.

Calcined Vandyke Brown; permanent; resembles Vandyke Brown, but cooler. Cologne Earth. Cork Black. A variety of Carbon Black, obtained by charring cork; permanent; dull; little used.

Cremnitz White. Basic of Carbonate of Lead; permanent on exposure to light, etc., but sullied in an atmosphere containing sulphuretted hydrogen, and yellowed by reaction with the oil medium.

Crimson Lake. A Lake prepared from Cochineal; fugitive; a beautiful Crimson; transparent; washes very well.

Crimson Madder. A Lake prepared from the Madder Root; fairly permanent; very intense; transparent.

Carmine Lake. Fugitive; a deep, rich Crimson.

China White. Moderately permanent; little used.

Copal Megilp. A combination of Pale Drying Oil and Copal Varnish; not a color, simply a medium.

Carnation Lake. Fugitive; a rich, beautiful Red.

Cerulean Madder. Moderately permanent; a delicate azure; very beautiful.

Deep Madder. Fugitive; a deep, rich Crimson; transparent

The genuine Dragons' Blood (a resin) being fugitive, an imitative pigment is Dragons' Blood. now prepared, for use in Water Color only, from Burnt Sienna, Cochineal Lake and Gamboge.

Extract of Vermilion. Now synonymous with Scarlet Vermilion.

Emerald Green. A brilliant light Green; permanent to light, etc., but darkened by sulphuretted hydrogen, the change being facilitated by the slight solubility of these pigments in oil; washes well.

English Vermilion, Pale. See Vermilion; shades designated by names. English Vermilion, Deep.

Extra Deep Madder. Fugitive; a deep, rich Red; little used.

Extra Madder Carmine. Moderately permanent; an intense Crimson; a poor drier.

Emeraude Green. Moderately permanent; a delicate Green.

Extract of Gamboge. Moderately permaneut; a bright, transpareut Yellow; has little depth.

Field's Orange Vermilion. A specially levigated variety of Orange Vermilion.

Flake White. Basic Carbonate of Lead; permanent on exposure to light, etc., but sullied in an atmosphere containing sulphuretted hydrogen, and yellowed by reaction with the oil medium.

French Blue. Artificial Ultramarines; quite permanent; washes fairly well.

French Ultramarine.

French Vermilion. A variety of Sulphide of Mercury; permanent; a bright Red; more delicate than Chinese or plain Vermilion.

French Veronese Green. Synouymous with Viridian.

Flesh Ochre. Permaneut; a Brown Yellow; a good drier.

French Green. Moderately permanent; a vivid Green.

French Carmine. Synonymous with Carmiue.

Gallstone. The real Gallstone (from the bladders of oxeu) being excessively fugitive, an imitation is prepared from Yellow Carmine; it is employed only in Water Color; washes very well.

Gamboge. A preparation of the gum resin known under this name; fugitive; a brilliant Yellow; transparent; washes very well.

Geranium Lake. An extremely fugitive Lake prepared from an artificial dye; a deep transparent Red; beautiful and delicate when mixed with White. Green Lake, Light. Combinations of Quercitron Lake and Prussian Blue; fugitive; semi-trans-

Green Lake, Deep. 5 parent. Gold Ochre. Permanent; a golden Yellow Brown.

Geranium Madder. Fugitive; more intense than Geranium Lake.

Green Madder. Fugitive; semi-transparent Green; a poor drier.

Water Color pigments, prepared from Prussian Blue and Gamboge; fugitive. These mixed colors do not fade right out, but only fade in respect of their fugitive constituents. Inasmuch, however, as the Hooker's Green, No. 1. " No. 2. strength of a chain is only that of its weakest link, we have been compelled to class them with the fugitive colors. Warm, beautiful Greens; good washers.

Indian Lake. A Lake obtained from lac; a Crimson Brown; fugitive.

Indian Purple. Was originally a Cochineal Lake with a base of copper. An excellent substitute for this fugitive pigment is now manufactured from Madder Lake and French Ultramarine. Moderately permanent; a dark Grey-toned Brown, with a suggestion of Purple.

Indian Red. A variety of Iron Oxide; permanent; a warm Brownish Red; very serviceable; washes

Indian Yellow. Prepared "Purree" imported from India. A good deal of the permanence of this color depends on its careful purification. A rich pure Yellow, forming full rich Greeus; washes well.

Indigo. A vegetable Blue extracted from the Indigo Plant; fugitive; a dark Blue; too strong for general use; washes very well.

An extract of Indigo, used only as a Water Color; fugitive; washes badly. Intense Blue.

Italian Pink. Lake obtained from Quercitron Bark; a warm, transparent Yellow; fugitive; washes very well.

Ivory Black. Carbon Black, prepared by charring Ivory; permanent; the richest and most transparent of all the Blacks; washes very well.

Imperial Orange. Moderately permanent; Red, with an Orange cast. One of the most useful colors we know of for sketching warm sunset tints, autumn foliage; with this pigment the most intense sunset effects may be obtained, and still a low key maintained.

Jaune Brilliant. A variety of Naples Yellow, prepared from Chrome Yellow and White Lead; permanent on exposure to light, etc., but sullied in an atmosphere containing sulphuretted hydrogen, and yellowed by reaction with the oil medium; a delicate bright Yellow.

Jacqueminot Madder. Fugitive; the exact color of the rose from which it derives its name.

King's Vellow. In Water Color the original Sulphide of Arsenic is used. In Oil a tolerably permaueut imitation of this fugitive pigment is made from Chrome Yellow and Zinc White. A bright, beautiful Yellow; washes badly.

Lamp Black. A variety of Carbon Black obtained by the imperfect combustion of hydro-carbons; permanent; a poor drier; washes very well.

Leitch's Blue. A combination of Prussian Blue and Cobalt; fugitive; a deep, semi-transparent Blue.

Lemon Yellow, Pale. Lemon Yellow. Preparations of Chromate of Barium. It may be well to state that a more brilliant, but more fugitive, preparation of Chromate of Stroutium is sold by some houses under the name of "Lemon Vellow." This pigment is sold by us as "Strontian Yellow." Permauent; a beautiful, light, vivid Vellow; very useful in high lights.

Light Red. Calcined Yellow Ochre; permanent; a Red of an Orauge hue; very useful; washes well. Light Raw Sienna. Permanent; more delicate than Raw Sienna.

Madder Carmine. Lakes prepared from the Madder Root; fairly permanent; beautiful,

Madder Carmine, Extra. deep, rich Reds.

Madder Lake. A synonym for Rose Madder.

madder Lake. A synonym for Rose Madder.

Madder Lake, Deep. More intense than above; fugitive.

Magenta. Aniline Lake; very fugitive; a rich Red of rare beauty.

Malachite Green. Native Carbonate of Copper carefully prepared. We find the genuine Malachite stands much better than the artificial Carbonate of Copper often sold as Malachite Green. Permanent to light, etc., but darkened by sulphuretted hydrogen, the change being facilitated by the slight solubility of these pigments in oil; a delicate cool Green.

Mars Brown.
Mars Orange.
Mars Red.
Mars Violet.
Mars Yellow.

Earths containing Oxide of Iron as the essential coloring constituent, and differing mainly in the temperature to which they have been subjected. Permanent. The colors are well described by their names, being Browns, low and rich in key, with a tinge of the second color suggested in their respective names.

Mauve. Aniline Lakes, Mauve No. 2 being the bluer variety. No. 1 is of a reddish nature. Mauve, No. 2. Very fugitive, and as beautiful as they are dangerous.

Mineral Grey. A very admirable pigment, prepared from the inferior grades of genuine Ultramarine. It has lately been much improved, and has a beautiful translucent quality and dries capitally. Permanent. There is a strong suggestion of Green in this color.

Monochrome Tints, Warm. Intimate combinations of Flake White and Umber; very little used. Monochrome Tints, Cool. Combinations of Carbon Black and Flake White; very little used.

Megilp. A combination of Pale Drying Oil and Mastic Varnish. It possesses a gelatinous texture.

Mixed with color it flows freely from the brush, and keeps its place in painting and glazing.

Mummy. A synonym for Bitumen.

Naples Yellow. In Water Color this consists of a combination of Zinc White and Cadmium Yellow. In Oil it is obtained by blending Lead White and Cadmium with a dash of Ochre. Moderately permanent; a Greeuish Yellow, affording light, clear, sunny tints; washes pretty well.

Naples Yellow, French. Is prepared solely as an Oil Color, and is similar in composition to Naples Yellow—only differing in the proportions of the ingredients; moderately permanent.

Neutral Tint.

In Water Color is made from Indigo, Cochineal Lake and Carbon Black, according to the old formula. In Oil this has been replaced by an intimate combination of Carbon Black, Ochre and French Ultramarine—a thoroughly durable mixture. Neutral tint, both in Water and Oil; differs from Payne's Grey only in the proportions of its constituents; moderately permanent; a very dark, beautiful Grey; very useful; washes very well.

Neutral Orange. A mixture of Cadmium Yellow and Venetian Red; moderately permanent; a subdued Orange tint.

New Blue. A pale variety of French Ultramarine; permanent; one of the most serviceable Blues made, especially in Water Colors; washes well.

Nottingham White. Synonymous with Flake White.

Naples Yellow, Light. Moderately permanent; a light shade of Naples Yellow.

Naples Yellow, Deep. Moderately permanent; a deep shade of Naples Yellow.

Naples Yellow, Greenish. Moderately permanent; charming for sunlight effects in foliage.

Naples Yellow, Reddish. Moderately permanent; very serviceable in flesh.

Olive Green. In Water Color this consists of a combination of Indian Yellow, Umber and Indigo. In Oil it is prepared from Quercitron Lake and Prussian Blue. Fugitive; a beautiful, deep, warm Green, low and rich in tone; washes very well.

Olive Lake. Quercitron Lake and Bone Brown blended with Ultramarine; fugitive; more delicate than Olive Green.

Orange Vermilion. Sulphide of Mercury; permanent; a rich Orange color of great warmth; washes badly.

Orient Vellow. An opaque variety of Cadmium Yellow, similar in quality to Anrora Yellow, but of a much deeper hue; fairly permanent.

Orpiment. Synonymous with King's Yellow.

Oxide of Chromium. Permaneut; is, as suggested by its name, Chromium Sesquioxide; uo praise can be too high for this most durable and unassumingly beautiful pigment; one of the few permanent Greens; warm, mellow and soft.

Oxide of Chromium, Transparent. A hydrated variety of Chromium Sesquioxide; a trifle more vivid than the above.

Oxford Ochre. Synonymous with Yellow Ochre.

Orange Madder. Moderately permanent; a semi-transparent Orange.

Payne's Grey. In Water Color this compound pigment is still prepared from Indigo, Cochineal Lake and Carbon Black; in Oil, from Carbon Black, Ochre and French Ultramarine; washes very well.

Permanent Blue. A variety of French Ultramarine; moderately permanent; similar in hue to Cobalt Blue, but a greater depth and transparency.

Permanent Mauve. Fairly permanent; a beautiful true Purple.

Permanent Violet. A new mineral pigment containing Manganese as its tinctorial constituent; fairly permanent; a beautiful Violet; a fair drier.

Permanent White. Synonymous with Zinc White in Oil, and with Chinese White in Water Color.

Permanent Yellow. A preparation of Chromate of Barium and Zinc White; fairly permanent; a warm Yellow.

Pink Madder. A variety of Rose Madder leaning toward Pink; permanent; delicate and beautiful; washes very well.

Primrose Aureolin. A very pale and delicate variety of Aureolin, introduced in 1889; it is, if anything, more permanent than ordinary Aureolin.

Prussian Blue. Ferrocyanide of Iron, the insoluble variety; moderately permanent; a deep and powerful transparent Blue, drying and glazing well; borders slightly on Green; washes very well.

Prussian Brown.
Prussian Green.
A mixture of Gamboge and Prussian Blue in Water Color, and of Italian Pink and Prussian Blue in Oil; fugitive; a deep, vivid, transparent Green, with a suggestion of Blue; washes well.

Pure Scarlet. Mercuric Iodide; used only as a Water Color; of all artistic pigments it is at once the most dazzling and most fugitive; washes badly.

Purple Lake. A Purple modification of Crimson Lake; fugitive; washes very well.

Purple Madder. Lakes prepared from the Madder Root; fairly permanent; a warm, whole-

Purple Madder, Extra. Some Purplish Brown,

Paris Blue. Fairly permaueut; an intense, deep Blue.

Paris Green. Fugitive; a beautiful Green suggesting Blue.

Permanent Green, Light.
Permanent Green, Medium.
Fairly permanent; true Green of great strength and purity in color,
but difficult for the amateur to manage

Permanent Green, Deep.

Persian Red. Moderately permanent; a deep Brownish Red.

Perfect Yellow. Moderately permanent; a bright, true Yellow. Primrose Yellow. Partly permanent; a delicate, bright Yellow.

Paul Veronese Green. Fugitive; a delicate Bluish Green.

Raw Sienna. The native earth carefully prepared for artistic use; permanent; of a rather im-

pure Yellow; of great service in landscapes; washes well.

Raw Umber. Native Umber of very fine quality and possessing a greeuish cast of color which is so much prized by Artists; permanent; a Yellowish Brown of great service; washes very well.

Rembrandt's Madder. Lake prepared from the Madder Root; permanent; a rich Red, transparent Brown; very serviceable.

Red Brown. Permanent; a warm Red Brown.

Rose Pink. Moderately permanent; a Reddish Ochre.

Rose Carthame. Fugitive; a beautiful Red, giving, with White, pure rose tints free from purple cast.

Roman Ochre.
Roman Ochre, Cool. Prepared native earths; permaneut; rich Yellow Browns; very useful.

Roman Sepia. Sepia tinted with a little Sienna; it is used only in Water Color; permanent; a

powerful Yellow Brown, of extremely flue texture.

Rose Lake. A new color, somewhat similar in composition to Geranium Lake, but possessing a rather opaque quality. It is, however, considerably more rosy in hue than Geranium Lake. No guarantee can be given of the permanence of this color.

Rose Madder. A Lake of exquisite beauty, prepared from the Madder Root. Rose Madder has long been renowned for its delicate bloom, transparency and the clearness of its tint with White. This favorite color is consequently a great specialty. Permanent; washes very well.

Rubens' Madder. This beautiful Lake is also prepared from the Madder Root and resembles the Orange-Brown Lake, which is so well known to those who are familiar with Rubens' pictures; permanent.

Sap Green. In Water Color is a mixture of the genuine Sap Green (a concreted vegetable juice) with Green Lake. In Oil the color is a combination of Quercitron Lake, Ultramarine and Bone Brown. Fugitive; a warm, rich, low-toned Green; washes well.

Scarlet Lake. An intimate combination of Vermilion and Alizarin Crimson; fugitive; a transparent, brilliant Red; washes well.

Scarlet Madder. A beautiful, but rather weak variety of Rose Madder; it gives exquisite tints with White; permanent.

Scarlet Vermilion. Sulphide of Mercury; permauent; differs from Vermilion only in being more Scarlet in hue; washes middling well.

Sepia. In Water Color the genuine cuttlefish bags are prepared for painting. In Oil the natural pigment is ineligible, and an imitative mixture of Carbon Black and Vandyke Brown passes under the name. Permanent; a beautiful, warm Brown; a bad drier; washes extremely well.

Silver White. Synonymous with Cremnitz White.

Sky Blue. A cheap imitation of Cobalt, consisting of Ultramarine, with a trace of Lemon Yellow; moderately permanent; little used.

Smalt. Silicate of Cobalt; used only as a Water Color; moderately permanent; gritty; a poor washer: little used.

Strontian Yellow. Chromate of Strontium; it is a very beautiful Yellow, but turns Green by exposure, and therefore is far inferior as a pigment to Lemon Yellow (Chromate of Barium); washes very well.

Terra Rosa. An artificial earth, tinctured with Sesquioxide of Iron; permanent; a delicate
Reddish Yellow. It stands midway between light Red and Venetian Red, and
combines the transparency of the former with the Scarlet hue of the latter.

Terre Verte. The native earths carefully selected. Terre Verte requires to be skillfully prepared to keep its color well. Permanent; a somber Green; very useful.

Transparent Gold Ochre. Permanent; a good drier; the most transparent of all the Ochres. It is similar to Raw Sienna, but is brighter and purer in color, and has more of an Orange hue.

Ultramarine, Genuine. The choicest extract of Lapis Lazuli; permanent. The most costly and celebrated of all pigments. It is an exquisitely beautiful Blue. In the representation of sky and atmosphere it has no rival. In Water Color it is a bad washer.

Ultramarine Ash. The second quality of Blue obtained from Lapis Lazuli. It excels in the beauty and translucency of its color. Ultramarine Ash dries well, and is altogether one of the most admirable pigments we know. These remarks, of course, apply equally well to genuine Ultramarine; but expense debars many Artists from using the latter. Permanent; washes badly.

Vandyke Brown. The native earth prepared for painting; permanent; a rich, transparent Brown; very useful; washes very well.

Venetian Red. Artificially-prepared Sesquioxide of Iron; permanent; a Yellowish Red with a Scarlet tint; very useful; washes well.

Verdigris. Subacetate of Copper; fugitive; a beautiful, vivid Green; washes well; soluble in oil, and blackened by sulphuretted hydrogen. In every way a bad color under the present conditions of oil painting.

Vermilion, Pale. \ Varieties of Mercuric Sulphide; permanent; a true, bright Red; very useful; a Vemilion. \ \ \ slow drier; washes badly.

Verona Brown. A native ferruginous earth calcined; permanent; a transparent Brown of no great depth of color; a good drier.

Violet Carmine. A Lake obtained from the root of the "Anchusa Tinctoria;" fugitive; a brilliant Bluish Purple; very rich in tone.

Viridian. A hydrated and very transparent variety of Chromium Sesquioxide, Permanent; a Bluish Green possessing great depth of color; no mixture of blue and yellow pigments will afford a Green so beautiful and stable.

Veronese Green. Fugitive; an exquisite Bluish Green.

Vandyke Madder. Moderately permanent; a Purplish Brown; little used.

Violet Madder. Fugitive; a transparent Violet.

Warm Sepla. A Water Color pigment, prepared by tinting Sepia with Cochineal Lake and Sienna; fugitive. These mixed colors do not fade right out, but only fade in respect of their fugitive constituents. Inasmuch, however, as the strength of a chain is only that of its weakest link, we have been compelled to class them with the fugitive colors. It is a natural Sepia warmed by mixing with Browns of a Red hue.

Yellow Madder. Fugitive; a transparent Yellow.

Vellow Carmine. A concentrated Lake prepared from Quercitron Bark. It is sometimes called "Yellow Madder." Fuglitive; a rich, powerful, transparent Yellow, so admirable that want of permanence is a disaster.

Yellow Ochre. The native earth carefully prepared; permanent; a tolerably bright Yellow; indispensable; washes well.

Vellow Lake. A bright Yellow, of little power; not very permanent; washes very well.

Zinc White. Permanent; lacks somewhat in body.

Zinc Yellow. A delicate rich Yellow, quite permanent, a fair drier.

Zinober Green, Ex. Light.

Zinober Green, Light. Zinober Green, Medium.

Zinober Green, Deep.

Moderately permanent; warm artistic shades of Green, from the highest light required in foliage to the most intense shadow. We strongly advise their use by beginners.

N. B.—Some of these fugitive colors are often supposed to be much more fleeting in ordinary daylight than is really the case. Thus, Finest Orient Carmine, Carmine No. 2, Crimson Lake, Gamboge, the Green Lakes, Indigo, Italian Pink, Olive Lake and Yellow Lake experience very little alteration, even after two or three years' exposure, and without any protection whatever from varnish.

Geranium Lake is the most fugitive oil color made, and fades quickly in an ordinary walllight. The Mauves and Magenta become redder in hue and have a tendency to blacken; but do

not fade rapidly. Purple Lake and Indian Lake also redden considerably; but otherwise stand tolerably well. Olive Green, Sap Green and Verdigris become much yellower. Violet Carmine turns quite black.

The above remarks apply, of course, only to the colors exposed per se. When, however, they are diluted with Zinc White, or White Lead, in the formation of tints, the changes are, as a rule, greatly accelerated.

The word "Permanence" is capable of such broad signification that it has seemed desirable to define with some exactitude what is meant in the following Classification Lists by the permanence of a color:

- I. By the permanence of a Water Color we mean its durability when washed on Whatman paper and exposed freely, under a glass frame, for a series of years, to ordinary daylight; no special precautions (other than the usual pasting of the back of the frame) being takeu to prevent the access of an ordinary town atmosphere. By an ordinary town atmosphere we signify an atmosphere containing normally, as the active change-producing constituents, oxygen, moisture, and a small percentage of carbonic acid, together with chronic traces of sulphur acids, spasmodic traces of sulphuretted hydrogen, and a certain amount of dust and organic matter in suspension.
- II. By the permanence of an Oil Color we mean its durability when laid on ordinary prepared canvas and exposed freely, for a series of years, in an open room (as far as possible dust-proof) to ordinary daylight and the above-described town atmosphere. The action of the oil medium—sometimes reducing, sometimes oxidizing—has also in this case to be taken into consideration, and the white lead priming of the prepared canvas must likewise be regarded as having, in many instances, an important bearing on the result.



CANVAS.

This is the material generally used for painting upon; it is kept prepared in rolls of six yards of varions widths, and is also strained on frames of any required size—see page 19. Next to the pigments he uses, there is nothing of more importance to the artist than the quality of canvas on which he paints.

ALOE'S "SUPERIOR PRIMED" CANVAS.

In rolls of six yards.

Of best English Linen.

This Canvas is superior to any American Canvas on the market. Every roll measures, for stretching purposes, about two inches more in width than is marked in this list.

					0	ROMAN OR PRIMED.	TWILLED.			
					Per yard.	Per roll,	Per yard.	Per roll,		
1028	27	inches	wid		8 0 75	\$ 4 00	8 1 00	8 5 50		
	30	4.4	6.6		80	4 50	1 10	6 25		
	36	4.6	4.4		90	5 25	1 25	7 25		
	42	4.4	4.4		1 10	6 25	1 65	9 50		
	45	4.4			1 50	8 00	2 00	11 00		
	54	4.4	4.4		2 00	11 00	2 50	14 00		
	62	4.4	6.6		2 75	15 50	4 00			
	74	1.6	4.4		3 75	21 00				
	84	4 4	4.6		5 00	26 00				
	96	4.6	6.6		6 50	32 00				
	120	+ 4	4.6			40 00				
	144	6.6	4.1			54 00				

Smooth Canvas has a very delicate tooth and is the canvas most used by artists generally. It is seldom necessary for a retailer to carry any other canvas in stock.

Single Primed Canvas is prepared from the same linen as "Smooth Canvas," but presents a more decided tooth, owing to the manner in which it is finished.

Roman Canvas is a very artistic canvas, suitable for landscapes, figures or still life, where a broad style of painting is affected; the mesh is coarse.

Twilled Canvas is used almost exclusively for portrait and figure painting. It presents an appearance closely resembling diagonal cloth. This finish greatly assists the artist in his efforts to secure the proper texture for flesh. Samples furnished on application.

ALOE'S "SALON" CANVAS.

The best Canvas ever made on this or the other side of the water. Compare it with Winsor and Newton's. We claim it is superior in every respect.

1029	27 incl	es	wide,	6	yards	to roll	 	Per roll	, \$5	00	Per yard,	\$0.85	į
	30		14	6	4.4	6.6		4.4	5	40		90)
	36 9		6.6	ß	6.6	4.4			0	0=		1 10	

This is one of our great specialities. We sell more of it than all other canvases combined. It is not necessary for the average dealer to carry any canvas in stock, except "Salon," 36 inches wide. Samples on application.

ALOE'S "HEAVILY PRIMED SMOOTH" CANVAS.

A fair Canvas at a moderate price.

1030	27	inches	wide,	6	yards t	o ro	11	P	er yard,	\$0.60	Per roll,	\$3	50
	30	4.6		6	£ (4.4			66	65			
	36	4.4	1.6	6	4.4	"			44	75	44	4	15
	42		44	6	4.6	+ 4							

Samples on application.

ALOE'S "JULIAN" CANVAS.

Medium smooth surface.

The best Canvas for the money ever offered.

1 m	rolls	of	six	vards.

1031	36 is	nches	wide	 	Pe	yar	d, \$0 80	Per roll,	\$4 75
	44					6.6	1 10	6.6	6 00
Sa	mples	on a	pplication.						

ALOE'S "SECOND QUALITY TWILLED" CANVAS.

Well primed and of perfect texture.

$\bf 1032$	28 ii	iches	wide	, 6 y	ards t	to roll		 1'er	roll,	\$4	00	Per yard, §	0 70
	31	4.6		6	4 -	4.4				4	50	64	80
	37	4.4	4.4	6	6.6	6.6	 	 	6+	4	85	4.4	85
Sar	uples	on a	pplic	ation	1.								

ALOE'S "SUPERIOR" SKETCHING CANVAS-PLAIN.

The best Sketching Canvas on the market. This is a Canvas that we feel justly proud of.

1033	28 i	nches	wide,	6 y	ards	to roll	Pe	r yard	, \$0 55	Per roll	\$2 80
	31	6.6	4.6	6	6.4	6.6		5.6	60	**	3 00
	37	4.6	4.4	6	4.4	**		11	70	4.6	3 75

ALOE'S SKETCHING CANVAS-"ORDINARY."

1034	28 i	nche	s wide	, 6	yards	to rol	1	Pe	1, \$2 60			
	31	6.6		6	1.6	6.6			4.4	55	6.6	2 85
	37	4.4	4.4	6	1.6				61	65	4.6	3 50

ALOE'S "OUTING" CANVAS.

An artistic Sketching Cauvas, with a good tooth.

1035	40 inches wide, 6 yards to roll		Per vard, \$0 60	Per roll, \$3, 50

ALOE'S "STUDIO" CANVAS.

An excellent Sketching Canvas.

1036 36 inches wide, 6 yards to roll Per yard, \$0 55 Per roll, \$3 00

WINSOR & NEWTON'S ARTISTS' PREPARED CANVAS.

First quality. In rolls of six yards,

					PLAIN OR ROMAN.			Twn	LED.
					Per	yard.	Per roll.	Per yard.	Per roll.
1037	27 i	uches	wid	e	8	1 10	\$ 6 00	\$ 1 45	\$ 7.70
	30	6.4	6.4			1 20	6 60	1 60	8 25
	36	+ 4	6.6			1 45	7 75	1 80	9 70
	42	4.6	6.6			1 70	9 20	2 00	10 60
	45	4.6	6.4		,	2 10	11 20	2 60	13 70
	54	6.6	1.4			2 75	14 25	3 20	16 60
	62	4.6	4.5			4 00	19 50	4 75	23 40
	74	4.6	4.6			4 75	23 40	5 25	27 30
	86	6.6	6 6			5 75	29 25	6.50	33 80
	108	4.6	6.4						65 00
	111-i 126-i	n n } Ex	tra l	neavy; special prices on application.					

PREPARED CANVAS.

Mounted on Hand-made Stretchers.

	1039	1040	1041	1042	1043	1044	1045
SIZES.			ALOE'S	ENG	LISH	WINSOR &	NEWTON
	STRETCHERS ONLY,	PLAIN STUDIO.	"SALON" CANVAS.	PLAIN OR ROMAN	TWILLED	PLAIN OR ROMAN.	TWILLED
3x 8	\$ 15	20	\$ 30	\$ 25	S 35	\$ 35	\$ 45
8x10	15	25	35	30	40	40	50
8x12	15	25	35	30	40	40	50
3:12	15	25	35	30	40	40	50
x12	15	30	40	35	45	45	55
x14	15	30	40	35	50	45	60
x14	18	35	50	45	55	55	65
x15		35	50	45	55	60	70
x16	20	35	50	45	55	60	70
x17	20	40	55	50	60	60	75
x18	20	40	55	50	65	60	75
x 20	20	45	60	55	70	80	1 10
x22	20	45	60	60	75	80	1 10
x24	20	50	60	65	80	80	1 10
x17	20	40	60	55	70	65	90
x18	20	45	70	55		65	90
			70		75	70	95
	20	45		55	80		
x 18	20	45	70	55	75	70	95
x20	20	50	75	65	85	80	1 10
x22	20	55	75	70	85	80	1 10
x24	20	55	80	70	90	85	1 15
x21	20	55	80	70	90	90	1 15
x22	25	6.5	90	80	1 00	1 00	1 25
x 24	25	65	90	80	1 00	1 00	1 25
x30	30	80	1 10	1 00	1 25	1 25	1 65
x32	30	80	1 20	1 05	1 30	1 35	1 70
x 24	25	70	1 00	90	1 10	1 10	1 40
x30	30	80	1 10	1 00	1 25	1 25	1 65
x36	35	90	1 30	1 20	1.50	1 40	1 90
x27	30	75	1 10	1 00	1 25	1 25	1 65
x30	30	85	1 25	1 05	1 30	1 35	1 70
x36.	35	95	1 40	1 25	1 60	1 50	2 00
x 32	40	1 05	1 40	1 35	1 75	1 55	2 10
x36	40	1 10	1 50	1 40	1.75	1.75	2 50
x42	45	1 25	1 80	1 65	2 15	2 00	2 75
x30	30	90	1 25	1 10	1 50	1 40	1.90
x34	40	1 05	1 50	1 40	1 80	1 65	2 20
x36	40	I 15	1 65	1 50	1.90	1.75	2 50
x40	45	1 30	1 85	1 75	2 25	2 10	2 85
x36	40	1 15	1 65	1 50	2 00	1 75	2 50
x 40	50	1 30	1 95	1 80	2 40	2 25	3 15
x42	50	1 35	2 10	1 90	2 50	2 40	3 25
x45	50	1 40	2 25	2 00	2 60	2 50	3 25
x50	50	1 50	2 45	2 25	2 75	2 70	3 50
x42	55	1 55	2 40	2 25		2 60	3 50
x 50	65	1 95	3 15	3 00			
x60	75	2 65	3 70	3 50		3 50	4 50
	1.0	200	0 10	0 00	4 25	4 50	5 50

All other regular sizes of Canvases furnished at proportionate prices. Bars and Cross-Bars extra.

Oval Stretchers three times the price of Square Stretchers. This difference to be added to Canvases on Oval Stretchers.

Odd Stretchers made to order at a small advance.

Aloe's "Salon" Canvas is the best Canvas ever made.

THE PFLECER PATENT STRETCHER.



A. S. ALOE-COMPANY, AGENTS.

It is the best Stretcher ever put upon the market, and, at the prices we quote, also the cheapest. It is double-tongued, therefore very strong and not liable to warp out of shape in straining. The bead at the back keeps the canvas perfectly clear of the wood on the inner edge. It is also reversible and interchangeable, so that it would be impossible to select from a thousand pieces two which would not go together readily and form a perfect miter. The only difference in the pieces is their length, and by keeping a few assorted lengths in stock artists or dealers can put their own Stretchers together at a moment's notice.

For a small stock the most desirable lengths are 8, 10, 12, 14, 16, 17, 18, 20, 21, 24, 27, 30 and 36 inches.

PRICES.

1046	Lengths	fron	ո 6	to 3	6 inches,	including	Key	'sPer 100,	\$ 4 00
1047	"	4.6	37	to 4	8 "	11	"		10 00

HOW TO MOUNT A CANVAS.

Lay your canvas on a table, with the coated surface down; place your stretcher on this and cut canvas so as to expose one inch on each side and both ends; grasp the exposed canvas on the sides, and stand the stretcher on one side, while you drive a tack well home in the middle of the upper side. Turn the upper side down and draw canvas taught; drive second tack exactly opposite first tack on the other side. Now stand stretcher on one end, and draw canvas until wrinkles nearest you disappear, and drive third tack in the center of that end. Then stand stretcher on the other end and draw canvas taught; secure with fourth tack in center of that end. Now draw canvas and drive tacks to the right and the left of each tack already placed, and so on, until the corners are reached. Lap canvas at corners and trim with knife.

CANVAS PLIERS.



1048	Jaw:	$\mathrm{s}~2^{5}\%$	inches	broad,	best made	£ach, \$	51	75
1049		25g	"	"	second quality	٤.	1	25

This tool is used in mounting canvas on stretchers. Much better results can be obtained with it than by hand, and to a dealer it is almost indispensable.

SHATTUCK'S PATENT STRETCHER KEYS.

			A simple cons	struction for	r joinin	g Stretcher	s.	
	1050	No. 0		. Per dozen	\$0 25	Per gross	(3 doz. sets)	, \$2 20
					30	**	66	2 85
PATO		. 2			40	"	4.4	3 80
		3			50	4.6	**	5 04
FEB.IS.		4			60	6.4	" "	6.72
IB83.	Cross-I	Bar Key	ys		25	Per gross.		2.52
JADS.	Th	e deale	er, by having	strips, mite		4		

stretcher frames of any dimension. The "Keys" are put up in convenient packages, with screws to match.

ALOE'S ACADEMY BOARDS.

1051 Tacks for mounting canvas

Superior to any in the market. Smooth and stippled surface. Our reputation on this board is too firmly established to call for special comment.

1052	6x 9I	Each, \$0 (5 Per doz.	, \$0 40	1812x2412 .	Each,	\$0 25	Per doz., \$3 00
	9x12	"	0 "	80	22 x27	. "	50	" 5 00
	12x18	" 1	, , ,	1 60	23 x30	**	60	6 00

Academy Boards are millboards prepared in the same manner as Canvas, and adapted to the same uses. It is the material on which most of the studies made at the European art institutions are made, and are much used for sketching in oil colors from nature. Everything depends upon the quality of the board used, and this is one of our great specialities.

ALOE'S OIL SKETCHING PAPER.

Smooth or rough surface.

30x40 Each, \$0 30 Per doz., \$3 00 1053 15x20... Each, \$0 10 Per doz., \$1 00 20x30..... '' 15 6.6 1 75

An extremely serviceable material for young artists. It is made of Drawing Paper, covered with three thin coats of oil color, so as to furnish a ground similar to Canvas. It is cheap and portable.

ALOE'S SUPERIOR OIL SKETCHING BLOCKS.

These Blocks are made of Oil Sketching Paper, firmly pressed and fastened on the edges to form a solid block. By drawing a knife around the edges, the first leaf can be taken off, thus leaving the remainder smooth and clean.

1054 6x 9 7x10 80 9x12.... 1 40 10x14

ALOE'S "SALON" CANVAS OIL SKETCHING BLOCKS.

These Blocks are made of Canvas, firmly pressed and fastened on the edges to form a solid block. By drawing a knife around the edges the first leaf can be taken off, thus leaving the remainder smooth and clean.

			Plain Block.		and ock.			Plain Block.	Bound Block,
1055	7x10 I	€aeh	, \$1 30	81	75	12x18	Each, 8	§3 50	\$4 25
	8x12	4 4	2 25	2	75	14x20		4 50	5 75
	10×14	6.6	2 65	3	25				



CANVAS PINS.

1056	Each			\$0 0)5
	Dozen		 	0 4	10

Wooden center with steel pius projecting on each side, to place between canvases for carrying wet sketches.

RUSSELL'S PREPARED ARTISTS' CANVAS BOARDS.

For Oil Painting.

				124	ich. 1	Per doz.				F	Each. 1	Perdez.
1057	4x = 6	inche	S	- \$(07	\$0.75	10x16	iuche	S	- 8	0 35	\$3 25
	4x 8	6.6			10	1 00	10x18	4.4			35	3 50
	6x 8	4.6			15	1 25	10x20	6.6			40	3 75
	5x10	4.6	,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,		15	1 50	12x14	4.4			35	3 - 25
	6x10	4.6			15	1 50	12x16	6.6			35	3 50
	6x12	4.6			18	1 75	12x18				40	4 (0
	7x 9	4.6			15	1 50	12x20	4.6			45	4 50
	7x11	4 6			18	1 75	12x22	4.6			50	4 75
	7x14	4 +			22	2 25	12x24	4.4			50	5 00
	7x15	4.4			25	2 50	14x16	+ 4			45	4 00
	8x10	4.6			20	2 00	14x18	4.6			45	4 50
	8x12	4.6			25	2 25	14x20	4.6			50	5 00
	8x14	4.6			25	2 50	14x22	4.4			55	5 50
	8x16	4.6			30	2 75	14x24	4.6			60	6 00
	9x11	4.6			25	2 50	16x20	6.6			60	6 00
	9x12	4.6			30	2 75	16x22	4.6			65	6 50
	9×13	4.4			30	2 75	16x24	4.4			70	7 00
	9x15	4.6			30	3 00	18x22	1.4			75	7 50
	9x18	4.6			35	3 25	18x24	4.4			80	8 00
	10x12	4.6			30	2 75	20x24	4.6			85	9.50
	10x14	4.6			30	3 00						

Boards covered with Cloth and prepared as Canvas. Suitable for small pictures; much more expensive than Academy Boards, and too near the cost of Canvas on Stretchers to be very desirable.

BLACK POLISHED PANELS.

Ebonized Wood.

For Decoration in Oil Colors.

				1-	ach.	I				Ea	ch.
1058	5x10 i	nche	s		0 40	9x18i	nche	es	111 . 111		65
	6x10	+ 6			40	10x20	s 6				90
	5x12	+ 4			40	10x24				1	00
	6x12	. 6			48	11x22	4.4			1	10
	6x14	66			48	12x20	6.6			1	20
	6x16	6.6			50	12x24	4.6			1	40
	6x18	4.6			55	12x28	4.4			2	10
	7x14	6.6			50	14x20	6.6			1	40
	7x15	+ 6			50	14x24	6.6			1	60
	8x12	4.6			50	14x29	4.4			_	50
	8x14				55	15x22	4 4				10
	8x16	+ 4			60	16x20	6.6			-	80
	8x18	4.6			65	13x32	4.4				50
	8x20				65	18x24	4 4			2	50

These Panels present a beautiful polished black surface, are perfectly finished and do not require framing. They are suitable for flowers, birds and game; in fact, anything that does not require a background. We carry a full line of studies suitable for Black Polished Panels.

OAK OR MAPLE-WOOD PANELS.

Plain and Finely Polished.

For Decoration in Oil Colors.

				lain. ach	Polished Each	Plain, Polish Each, Each	
1059	6x12	inches	\$6	0 25	\$0.50	8x 20 inches \$0 45 \$0	85
	6x14	* *		30	55	10x20 " 60 1	00
	7x15	"		30	60	12x20 " 70 1	20
	8x16	**		35	65	12x24 '' 80 1	40
	8x18			40	75	14x24 " 90 1	60

Other sizes made to order at a small advance.

There is nothing more suitable for game, fruit or fish,

MAHOCANY, WALNUT, ASH, CHESTNUT AND BIRD'S-EYE MAPLE-WOOD PANELS.

Made to order at a proportionate advance.

JAPANNED TIN PANELS.

For Decoration in Oil Colors,

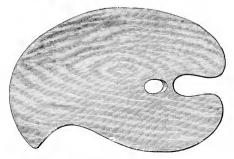
				Each, I	rr	loz.	1				Each.	Per d	loz.
1060	4 x 8 i	inche	25	\$0.13	\$1	50	8x16 i	nche	· S		\$0.40	84	50
	$41_{2}x 9$	4.4		15	1	75	9x18	44			48	.5	50
	5 x10	4.4		15	1	75	10x14	4 4	lighter	weight	20	2	00
	5 x12			20	2	25	12x17		4.6	**	 . 35	4	0.0
	6 x12			22	2	50	14x20	* *		* *	45	5	00
	7 x14			25	3	00	18x24	66		4.6	65	7	75

THIN.

				Each.	. Per doa	ε.
1061	10x14 inches			\$0 1	5 \$1 2	5

An inexpensive substitute for "Black Polished Wood Panels."

LARCE BALANCE PALETTE.



151/2x23 Inches. French Polished.

The "Studio" Palette, balanced, back cross veneered at thumb hole, shell ac finish, 23x16 inches.

			Eacl	h.
1062	Mahogany, Polished	 	\$2 0)()
1063	" Oiled		1 5	50

WOODEN PALETTES.

For Oil Painting,







Square.

Folding

	Mahogany, Ma	ple or Walnut.				
	Square.	•	Each. Per	doz. E	POLIS	HED, Per doz.
1064	512x 9, to fit Tin Box No. 00		\$0 18 \$2	00 \$	0 40	\$4 50
1065	6^{1}_{2} x 12^{1}_{2} , " " 0		22 2	60	50	5 50
1066	9 x13, " " 1, 11 ₂ , 13 ₄ , 2, 2	1/2, 234 and 3	25 3	00	55	6 50
1067	9 x13, folding		65 7	80	1 25	15 00
	Square or Ovalinches long, 10	11 1:	2 13	14	15	16
1069	Oiled Each, \$ 0 18	20 22	25	30	85	40
1070	" Per doz., 2 00	2 25 2 60	3 00	3 60	4 00	4 40
1071	Polished Each, 40	45 50	55	60	65	75
1072	" Per doz., 4 50	5 00 5 50	6 50	7 00	7 75	8 50

Measure the longest way.

Note.—The Oblong Palette is the more convenient and generally used, as it affords the greater space for the working of tints, as well as for their advantageous arrangement. The 9x13 Palette is the popular size, and the one the retailer should carry, as it fits the majority of boxes.

ALOE'S PERFECT TIN PALETTE CUPS.









1073	No. 1.	Single, without cover	Each. \$9 05	Per doz \$0 50
1074	No. 1.	" ' japanned	07	60
1075	No. 3.	" with cover	10	1 00
1076	No. 3.	" " japanned	. 12	1 20
1077	No. 5.	" screw cover	. 15	1 50
1078	No. 2.	Double, without cover	. 10	1 00
	No. 2.			1 20
1080	No. 4.	" with cover	15	1 75
1081	No. 4.	" " japanned	. 20	2 00
	No. 6.	" screw cover		3 00

The screws of Nos. 5 and 6 have Cork Fittings; when filled can safely be carried in the pocket. Very convenient for out-door sketching.

IMPROVED TIN PALETTE CUPS.



............Each, \$0 20 Per doz., \$1 80

No. 3.

NOTE. - The Palette Cup is made so that it can be attached to the palette; it serves to contain oil, varnish or other vehicle used. The small dealer will find it necessary to carry only the No. 1 Japanned Cup. STEEL PALETTE KNIVES.

No. 1. No. 2.

				3in.	31/2 in.	4 in.	4¼ in	5 in.	6 in.	7 in.
1084	No. 3. C	Cocoa or Ebony Handle	esEach,	\$ 0 20	25	25	30	35		
			Per doz.,	240	2.75	3 00	3 50	4 00		
1085	No. 2. 1	Trowel Shape	Each,	40	40	45	50	60		
			Per doz.,	4 50	4 50	5 60	5 50	6 50		
1086	No. I. I	Horn Knives	Each,			10	15	15	20	25
			Per doz.,			1 20	1 80	1 80	2 00	2.50
1087	Pocket K	nife, horn handle							Each, \$	1 00
1088	Ivory Kn	ives, 5 inches, super					×		4.4	50

Note. - The Palette Knife is the implement with which the colors are manipulated on the palette; that is to say, to mix tints and arrange them. It should be thin and flexible, tapering towards the end; the handle should be heavier than the blade. The small dealer should carry only the No. 3 knife, 312-inch blade.

ALOE'S BRUSH CASES.



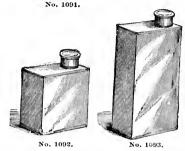
1089	Small, for Water	Color	Brushes,	10 in	ches	long	Each. \$0.50
1090	Large, " Oil	6.6	4.2	12^{1}_{2}	44		60

BRUSH CLEANER.



Japanned.

So arranged that the turpentine into which the brush is dipped is always clean, the sediment passing through the first compartment to the bottom of the case.



ALOE'S TIN CANS.

With metal screw tops.

		ach.	Per doz.
1092	Flat, for Sketching Boxes,		
	with screw top \$0	20	\$2 40
093	Flat, for Sketching Boxes,		
	with screw top, large	25	3 00

NOTE .- For carrying oils, varnishes, etc.

REST OR MAHL-STICKS.



1094	Plain, whitewood \$0 15			1098	Polished rosewood imi-	
1095	Plain, black walnut 18	1 73	5		tation, two joints, Each.	Per doz.
1096	Bamboo 23	2 40)		brass 50 50	\$6 00
1097	Polished waluut 25	2 40)	1099	Three joints 70	8 40

The Rest or Mahl-Stick is used to rest or guide the right hand or arm when particular steadiness is required, as is the case in painting small objects and minute details. The lower end of the stick is held in the left hand, while the upper extremity rests on the canvas or some other convenient support.



ALOE'S SKETCHING STOOLS AND CHAIRS.





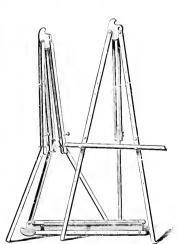
1101	No. 1.	4 legs, square linen seat, with back \$0 60	\$ 6 00
1102	" 2.	3 " Hickory, half-cane form 75	9 00
1103	" 3.	Steel Folding Stool, japanned 1 50	18 00
1104	3.	" " nickel plated 2 50	27 00

		SKETCHING UMBRELLAS.
	1105	No. 1. Umbrella, covered with cream-colored water-proof umbrella gingham; lined with fast-colored black, thus casting no shade or color. The frame, best quality grooved paragon ribs. The lightest and strongest made, with jointed staff
	1106	No. 2. Same as No. 1, not lined
	1107	SKETCHING UMBRELLA STAFFS. Cane, with attachment to hold any ordinary umbrella
4	1108	Cane, with attachment to hold any ordinary umbrella, jointed
7	1109	Umbrella Staff, with revolving top, fitting to any ordinary umbrella, with two-jointed screw staff, light and strong
	A	RTISTS' EASELS.

CVET	NC	UMR	DEI	

	No. 1. Umbrella, covered with cream-colored water-proof umbrella gingham; lined with fast-colored black, thus casting no shade or color. The frame, best quality grooved paragon ribs. The lightest and strongest made, with jointed staff
	SKETCHING UMBRELLA STAFFS.
1107	Cane, with attachment to hold any ordinary umbrella \$1.25
1108	Cane, with attachment to hold any ordinary umbrella, jointed

ARTISTS' EASELS.







Easel, with board and pins

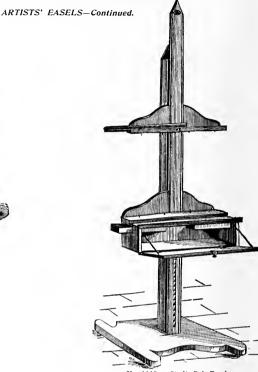
The "Outing" is the best all-round Easel ever put on the market, strong, light, durable, and very compact; can be readily adjusted to uneven ground and is serviceable for studio work as well as sketching; in short, it has no competitor in the field.

Aloe's Six-Foot Closing Easel is a well-made, strong Easel, suitable for art schools or the studio.

1110	Price	, each,	only	. \$1 25	Per dozen	\$12 00
1111		* *		. 50	6.6	6 00
1112	**	Stain	ed Cherry or Walnut	. 80	1.6	9 00



Nos. 1113 and 1114. "Utility."



No. 1115a. Studio Pole Easel.

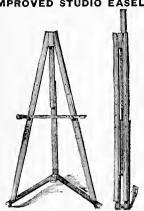
The "Utility" Easel will accommodate various sizes of stretched canvas. It has an auxiliary frame to hold the canvas, which can be adjusted to any angle, either to the rear, upright, or inclined to the front, so that the most desirable position can be obtained, according to the character of the work. The support for the canvas slides up and down without disturbing the outfit box. Should an unusual size of canvas be employed, extension arms are provided; should the stretcher be wider than the easel, the stretcher rests against these arms and is held in place with elastic bands with hooks and clutches. The whole arrangement is very simple and useful, and requires less room than any other easel for studio or sketching purposes. It is very useful in tapestry painting. Full instructions are printed on each part which has to be adjusted.

The "Perfect" is the most rigid Easel in the market, very

The "Perfect" is the most rigid Easel in the market, ver No. 1113. Aloe's "Perfect" Easel. compact.

1115a Studio Pole Easel, Black Walnut, extra finish, on casters, balanced. Height, 6 feet; can be raised 42 inches; has two brush drawers, material box and adjustable rest. Holds canvases from 6 inches to 4 feet 6 inches high........Each, 33 00

IMPROVED STUDIO EASEL.



[Patented May 28, 1889.] Simple, Convenient, Practical,

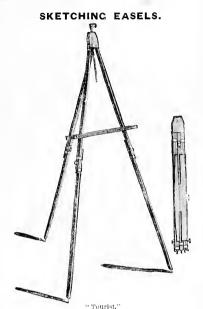
Made of pine, 6 feet high, and spreads 3114 inches: platform 38 inches deep; when closed. occupies space of 7 feet by 512 inches wide, 4 inches deep.

By a simple and ingenious arrangement of the parts, the upright supports are attached to the platform by hinges and held firm and rigid by the tray, which is fastened with iron pins. When the pins are removed the easel can be closed up into a compact form of the dimensions given. The rear support is adjustable, and permits the easel to be placed perpendicular, or be projected backward at any angle. The platform is on casters.

		Each.
1116	Plaiu Pine	\$2 00
1117	Stained Ebony, or Cherry	3 50

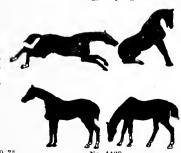
MOVABLE HORSE MODEL. OR MANIKIN.

1123 Made of card-board, one-sixth of life size, in correct proportions. Every joint is movable and the Model can be placed in every possible natural position by turning the single joint where the eyelet holes are fixed. To prevent incorrect and unnatural positions of the hind legs a strap is fixed which is so placed that the angles formed by the three bones remain as equal as possible. The easy manipulation heightens the practical worth of the Model. It is only necessary to fasten it on the wall with two drawing pins to enable one to make every experiment....... \$0 75



[Patented.]

1118	Tourist, size A, sliding legs,	
	brass, double screws	\$3 00
1119	Tourist, size B, sliding legs,	
	brass, double screws	2 50
1120	Tourist, size C, sliding legs,	
	brass, double screws	2 00
1121	No. 9. Friction joints, sliding,	
	compact	1 80
1122	No. 10. Folding, very light	



Manikins or Lay Figures are to assist the artist where he cannot secure living models to paint from; or when his model is absent, and he does not want his work interrupted, he will adjust the drapery to his lay figure and proceed with his painting.



MANIKIN.

MANIKINS AND LAY FIGURES.

					With Stand.		
1	Ieig	ht.				Ea	ch
24	6	inch,	white	wood		5 1	75
	9	6.6	66	4.6		2	00
	12	44	4 *	4 4		2	50
	18	**	+ 6	6.6		3	75
	24		"	44		6	00
	30	4.4		**	***************************************	9	00
	36	**	4.6	4.4		15	00
	42	4.4	6 6	"		25	00
	48	6.6	4.6	66		36	00
	54	**	"	44		42	00
	60	4.6	44	66		51	00

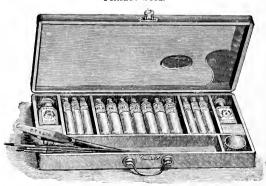
42 to 60 inch have Movable Fingers.

LAY FICURES-MALE OR FEMALE.

			W 1	tn St	eer r	oints.				
					_				Ea	ch
1125	Natural	size,	extra,	with	wig,	cottou	cover	ing	\$300	00
1126	**	44	"	"	"	silk	4.6	*******	350	00
1127	4.4	44	ordina	ry, w	ithou	t wig,	cottou	covering	200	00
1128	4.4	"	"	•	46	4.6	silk	46	250	00

THE ACADEMY BOX.

Polished Wood.



THE ACADEMY BOX.

Size, 1314 in. long; 619 in. wide, 134 in. deep; containing 13 double or large size tubes of F. W. Devoe and C. T. Raynolds Co.s' artists' oil colors; 1 bottle each of pale drying oil and spirits of turpentine; steel palette knife, palette and palette cup; badger blender; 1 sable and 2 bristle brushes; academy board, tracing and transfer paper.

1129	Price,	complete	\$ 2 50
1130		empty	60
1131	"	complete, substituting Winsor & Newton's tubes for Devoe-Raynolds & Co.'s	2 95

THE BECINNER'S BOX.

Polished Wood.



THE BEGINNER'S BOX.

Size, 91g in. long; 6 in. wide; 134 in.deep; containing 10 tubes of F. W. Devoe and C. T. Raynolds Co.s' artists' oil colors; I bottle each of pale drying oil and spirits of turpentine; steel palette knife, palette and palette cup; badger blender; I sable and two bristle brushes.

1132	Price	c, complete	1 7	
1133	"	" without palette knife 1	1 5	0
1134		empty	5	50
1135	"	complete, substituting Wiusor & Newton's tubes	2 1	0.

THE AMATEUR BOX.

Japanned Tiu.



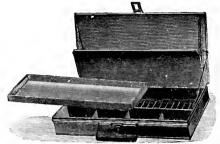
THE AMATEUR BOX.

11 inches long; 6 inches wide; 11/2 inches deep; containing 12 tubes of F. W. Devoe and C. T. Raynolds & Co.s' artists' oil colors; 1 tin bottle each of pale drying oil and spirits of turpentine; steel palette knife, palette and palette cup; badger blender; 3 sable and 4 bristle brushes; charcoal and crayon holder.

			Per doz.
1136	Price, complete	\$3.00	\$36 00
	" empty		
	Complete, substituting Winsor & Newton's tubes for F. W. Devoe and		

JAPANNED TIN OIL SKETCHING BOXES.

Arranged to hold Tubes, Colors, Palette, Brushes, Oils, &c.



No. 0.

- 1140 The same, containing 14 W. & N.'s colors, viz.: Flake White, Vandyke Brown, Light Red, Ivory Black, Chrome Yellow, Naples Yellow, Megilp, Vermilion, Permanent Blue, Crimson Lake, Burnt Sienna, Yellow Ochre, Raw Sienna and Prussian Blue; one each round red sable brushes, Nos. 1, 4, and 6; one each flat bristle brushes, Nos. 2, 6, and 10; No. 1 badger blender; 3½-inch; palette knife; 5-inch brass crayon holder; one bottle purified linseed oil; one bottle pale drying oil; one bottle spirits turpentine; charcoal; chalk; tin palette cup, and 12-inch mahogany palette; complete.
 Each,

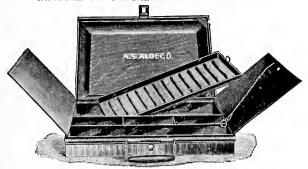
1141 Same, substituting F. W. Devoe and C. T. Raynolds Co.s' tubes for W. & N.'s Each, 3 90



No. 1.-Flat Top No. 11/2.-Beveled Top.

- 1144 Same, substituting F. W. Devoe and C. T. Raynolds Co.s' tubes for W. & N.'s. Each, 5 00

JAPANNED TIN OIL SKETCHING BOXES-Continued.



No. 134

- 1145 No. 134. Empty; size, 13x9x214 inches, with raised top. Having extra tray for tubes. The inside flaps cover the entire contents of the box, thus preventing the displacement of any article. Each, § 1 50 Per dozen. 18 00
- 1147 Same, substituting F. W. Devoe and C. T. Raynolds Co.s' tubes for W. & N.'s. Each, 5 35

BOX FOR DOUBLE OR LARGE TUBES.



No. 21/2

BOX FOR DOUBLE OR LARGE TUBES-Continued.



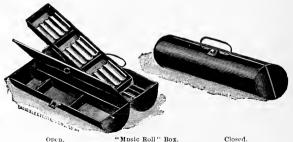
No. 1. "Eclipse."

[Patented.]

1152 No. 1. "Eclipse." Empty; size, 13x9x3¼ inches, with bevel top. This box will at ouce recommend itself to all artists by its completeness and the utility of its improvements. It is provided with an extra tray for tubes. The whole is kept intact by a lid, which, when closed, is firmly secured by a spring. In addition to the usual space for brushes, an extra tray is provided for wet brushes. This tray is also secured by a spring, so that when the box is closed, no matter in what position it is carried, the contents cannot be displaced from their proper position.

Each \$ 1.75
Per dozen \$2.00

No 2. "Eclipse."



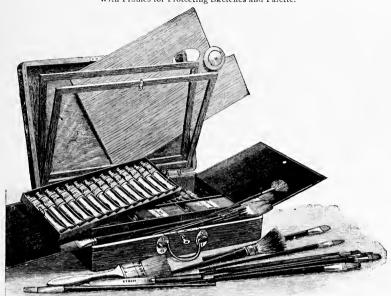
[Patented.]

The most compact and complete Oil Color Box ever made. Fitted with a double tray, containing spaces for twenty-one 4-inch tubes, with lid to hold colors firmly in their places; also spaces for brushes, palette kuife, palette cups, and oil bottles. The space over the brushes and oil bottles accommodates a folding palette. Size of box, when closed, 13 inches long and only 3 inches in diameter, resembling a lady's music roll.

7 00	
8 00	
2 40	
60	
1	7 00 8 00 2 40 60

"CABINET."

With Frames for Protecting Sketches and Palette.



(Patent applied for.)

	Antique Oak or Mahogany, Highly Polished. 14x97/xx31/2 Inches Deep.
1158 1159	Antique Oak, empty \$ 7 50 Mahogany, " 7 50 Cabinets Fitted.
1160	Antique Oak or Mahogany, complete, containing 43 F. W. Devoe and C. T. Raynolds Co.s' double or large size tubes of artists' oil colors, 18 bristle brushes, 24 sable brushes, badger blender, bristle varnish brush, pale drying and poppy oils and genuine mastic varnish in tin bottles, steel and ivory palette knives, 1 double palette cup with screw cover, polished palette, mill board, three-jointed mahl-stick, porte crayon, charcoal and hand-book ou oil painting
	Without Frames for Protecting Sketches and Palette. Each.
1161	
1162	Mahogany 5 50
	Cabinets Fitted
1163	Antique Oak or Mahogany, complete, containing 43 F. W. Devoe and C. T. Raynolds' double or large size tubes of artists' oil colors, 15 bristle brushes, 18 sable brushes, bristle varnish brush, badger blender, poppy and pale drying oils, genuine mastic varnish in tin bottles, steel and ivory palette knives, double palette cup with screw cover, polished palette, mill board, porte crayon and



Two Ounce

A. S. ALOE-CO.'S SUPERIOR OILS, VARNISHES AND MEDIUMS.

		1 Ounce	Bottles.	2 Ounce	Bottles
		Each	Per doz.	Each.	Per dez
1164	Linseed Oil, Purified, a medium	8 0 10	ŝ 1 00	8 0 15	\$ 1 50
1165	Poppy Oil, a medium	15	1 20	20	1 80
1166	Nut Oil, a medium	15	1 20	20	1 80
1167	Pale Drying Oil, a medium	15	1 20	20	1 80
1168	Strong Drying Oil, a medium	10	1 00	15	1 50
1169	Siccatif Courtray, a medium and drier	15	1 50	25	2 75
1170	Siccatif de Harlem, a medium and drier	20	2 00	30	3 50
1171	Turpentine, Purified, a medium, for thinning	10	1 00	15	1 50
1172	Genuine Mastic Varnish, for oil paintings	25	$\frac{1}{2} \frac{00}{40}$	50	4 80
1173	Picture Mastic Varnish, for oil paintings	20	2 00	35	3 60
1174	Picture Copal Varnish, for oil paintings	15		25	2 40
1175	Picture Varnish		1 25	25	2 40
	Map Varnish, for varnishing maps	15 15	1 25	25	2 40
1176	Amban Vannish a bigh faigh			25	2 75
1177 - 1179	Amber Varnish, a high finish	20	1 75	30	3 (0
1178	Retouching Varnish, a working and finishing varnish	20	1 75	25	2 40
1179	Picture Damar Varuish, for pictures	15	1 25		2 40
1180	Grecian Varuish, of great transparency	15	1 25	25	
1181	White Spirit Varnish, a delicate light varnish	20	1 75	25	2 75
1182	Chromo Varnish, for varuishing chromos	20	1 75	25	2 75
1183	Autumn Leaf Varnish, for varnishing leaves	20	1 75	25	2 75
1184	Japan Gold Size	20	1 25	25	2 25
1185	Alcohol	15	1 25	25	2 25
1186	Gum Water, a medium and sizing	10	1 00	20	1 80
1187	Gold Paint Liquid, for applying bronzes	10	1 00	15	1 50
1188	White Shellac, a sizing for wood, etc			25	2 40
1189	Mixing Medium, for painting on plush			30	3 00
1190	Satin Liquid, for painting on silk, satin, etc			30	3 00
1191	Adhesive Preparation, for mounting photographs on glass	15	1 25	25	2 00
1192	Diaphanous Liquid, for making photographs transparent.	15	1 25	20	2 00
1193	"Amber Gloss," for enameling pottery ware painted in				
	oil colors, without firing			35	3 50
1194	Fixatif, for fixing crayon drawings			20	2 40
1195	"Restorene," for restoring and preserving oil paintings,				
1100	16-ounce bottles	35			
1196	Stamp Plate Varnish, per bottle.	25			

OILS IN BULK.

1197	Linseed Oil	S 0 35	\$ 0 60	Per gallon. § 1 75
1198	Poppy Oil	50	80	3 00
1199	Pale Drying Oil	50	80	3 00
1200	Turpentine, Rectified	_ 30	50	1 50
1201	Gold Paint Liquid	75	1 00	3 50

Our Oils, Varnishes and Mediums are the highest grade to be obtained, and we do not hesitate to pronounce them superior to any domestic line, and in many instances they excel the imported article.







No. 1203.

BOTT BYADD SAIN

No. 1201.

		Each.	Per doz.
1202	Siccatif de Courtray; square; 2-ounce bottle	$5 \ 0 \ 25$	\$ 2.75
1203	Siccatif de Harlem; round; 2-onnce bottle	50	5 40
1204	Soehuee's Retouching Varnish, No. 3, for oil paintings	25	3 00

WINSOR & NEWTON'S OILS AND VARNISHES.

In Round 2-Onnce Bottles.

		Each.	Per doz.			Ench.	Per doz.
1205	Linseed Oil	\$ 0.20	\$ 2 40	1209	Strong Drying Oil	50 25	\$ 2.75
1206	Nut Oil	25	2 75	1210	Mastic Varnish, strong	1 15	13 00
1207	Poppy Oil	25	2 75	1211	Picture Mastic Varuish	90	10 50
1208	Pale Drying Oil	25	2 75	1212	Picture Copal	50	5 40

Notes .-- Of the fixed oils "Linseed" is in most common use. It should be rich in color, transparent and limpid, and when used in moderately warm weather, it should dry in a day. The most valuable qualities of Linseed Oil as a vehicle consist in its great strength and flexibility. It is by far the strongest oil, and the one which dries best and firmest under proper management. Onr Linseed Oil is darker in color than most oils on the market, but is much purer and safer to use.

"Poppy Oil" is next in importance. It is inferior in strength, tenacity and drying to Linseed Oil, but it has the reputation of keeping its color better, and it is on this account generally employed in grinding white and most of the light pigments.

"Nut Oil" is more uncertain in its qualities than either Linseed or Poppy, and is frequently extremely long in drying. Our Nut Oil, however, affords little cause for complaint on this score.

"Drying Oil" is prepared by boiling Linseed Oil with certain oxides and salts of lead, which impart to it a power of drying with rapidity.

"Japan Gold Size" is the quickest drier known, but we rather discourage its use.

"Siccatif Courtray," as prepared by us, is one of the best driers in existence and may be safely used.

"Retouching Varnish" is of great service where painting of several days' standing has "dried in;" a thin coat of Retouching Varnish will bring out all the details so that the artist may proceed with his work intelligently. It is the only varnish that should ever be applied to a finished picture under two years.

"Mastic Varnish" should never be applied to a picture until it is at least two years old, and then it is the best varnish known for the purpose,

Brushes.

To paint with effect it is of the first consequence to have the brushes well selected and of the best quality that can be procured. Those most generally used in oil painting are Bristle Brushes, Red Sable Brushes (or Russian Sable, sometimes called "Fitch" or "Siberian," where one cannot afford the genuine Red Sable) and Badger Blenders.

Bristle Brushes are preferred for general work, as they give a certain crispness of touch. They should be strongly and nicely made, and in selecting them be careful that the hair has not been cut at the ends, for this is sometimes done with inferior brushes; but such brushes have an unpleasant and coarse touch, laying on the color in a scratchy manner. No glue should show in the ferrule. They should be soft to the touch, but perfectly elastic. It may be remarked here as an important principle that a beginner should paint with as large a brush as his subject will admit of.

Sable Brushes. The observations regarding Bristle Brushes apply as well to Sable Brushes; but these latter should have the additional property of coming to a fine, yet firm, point.

Be careful that the hair shows its natural end or "bloom," which is an evidence that the brush has not been trimmed with shears.

Badger Blenders are also known by the significant names of "Softeners" and "Sweeteners." The hair, instead of coming to a point, diverges or spreads out somewhat, after the manner of a dusting brush. The hair should be long, clean, dark, with light ends.

The chief use of the "Blender" is to soften and blend broad tints, such as skies, water, distances, foregrounds and the like. While it is acknowledged to be a very valuable assistant to the young painter, it must be used with great forbearance and caution, as it is apt to destroy form and details and produce "woolliness."

CLEANING BRUSHES.

Our greatest friend is the artist who does not clean his brushes, and his name is legion. With proper care a brush may be made to last almost indefinitely; by neglect it may become worthless for a second using.

Directions.—Dip the brush in raw Linseed Oil, then wash with toilet soap and water until cleau. Dry the brush with a cleau rag and shape the point with the fingers.

ALOE'S "MOTH BALLS."

WINSOR & NEWTON'S "RED HANDLE" BRISTLE BRUSHES.

Extra Superfine.

	Nos. 7.	8.	9.	10.	11.	12	3.
1213	Each	\$0 20	\$0 22	\$0 30	\$0 32	\$0	35
	Per dozen	2 25	2 60	3 00	3 25	3	75
	Assorted, Nos. 1 to 6						

WINSOR & NEWTON'S ARTISTS' BRISTLE BRUSHES--"SUPER."

Extra fine quality, in tin, yellow polished handles, round and flat.

		1,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,	Each.	Per doz.
1214	Nos	1 to 6, assorted	\$0 25	£3 00
		7		3 60
		8		1 50
		9		5 10
		10	~ ~	6 00
		11		7 20
				8 40
		10	10	0 70

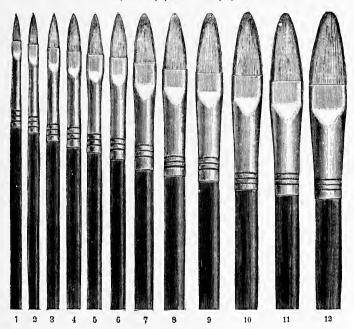
OIL COLOR BRUSHES.

"SUPERFINE FRENCH" ARTIST BRISTLE BRUSHES-Extra-Extra.

Soft, Silky and Very Flexible. A Perfect Brush.

Recommended by all the best Artists in America and Abroad.

Imported only by A. S. Aloe-Company.

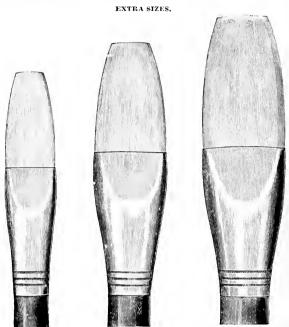


Made from the Finest Bleached Bristles. Flat, White Handles, Tin Ferrules.

	Eac	ch. Per doz.	Per gross.	Each.	Per, doz.	Per gross.
1215	No. 1	05 \$0 45	\$5 40	No. 7 \$0 08	\$0 80	\$ 9 50
	2	05 50	6 00	8 08	90	10 25
	" 3	05 60	6 75	9 08	95	10 75
	" 4	07 65	7 50	" 10 10	1 00	11 40
	" 5	07 70	8 00	11	1 05	12 00
	'' 6	07 75	8 75	" 12 10	1 10	12.75
	Assorted, Nos. 1	to 12			80	9 00

The above is the only Bristle Brush a small dealer should carry in stock.

"SUPERFINE FRENCH" ARTIST BRISTLE BRUSHES-Extra-Extra.



Extra Super. Flat, White Handles.

No. 2),

No. 15,

	Each,	Per doz.
1216 No. 13	\$0 12	\$1 25
" 14		1 35
15	15	1 50
** 1:	15	1 75
17	- 18	1 80
1.	18	2 00
. 20	20	2 40
4 92	25	3 00
. 21	30	3 50

ALOE'S BRISTLE POONAH BRUSHES.

For Stenciling Patterns.

ALOE'S "SPECIAL" BRISTLE ARTISTS' BRUSHES.

For Oil Painting.



No. 1218. Flat. Polished Cedar Handles.

Made of Finest Bleached Bristles. A full weight of stock.

		Eas	ch. Pe	r doz.	Per g	088,	- 1				Each.	Per doz.	Per gross.
1218	No. 1	\$0	05	\$0 45	§5	40		No.	7		\$0.08	\$0.80	\$ 9 50
	2		05	50	6	00		k (s	8		0.8	90	10 25
	" 3		06	50	6	0		4.4	9		69	95	10 75
	4		06	65	6	60		1.1	10		(9	1 00	11 40
	5		07	70	7	75			11.		10	1 05	12 00
	6.		07	75	8	75	İ	6.6	12		10	1 10	12 75
	Assorte	d. Nos. 1	to 12									80	9 00

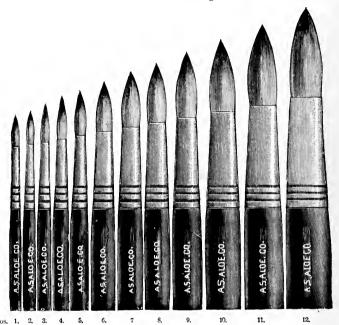
ALOE'S "SPECIAL" EXTRA SIZES FLAT ARTISTS' BRISTLE BRUSHES.

In Tin, Polished Handles.

	Nos 14.	16.	13.	20,	22	24.
1219	Each	\$0.15	\$0.18	$\xi 0.22$	§0 25	\$9.30
	Per dozen 1 30	1 60	1 90	2 20	3 00	3 50

ALOE'S "SPECIAL" BRISTLE ARTISTS' BRUSHES.

For Oil Painting.



No. 1220. Round. Polished Haudles.

Made of Selected Bristles. Full Stock.

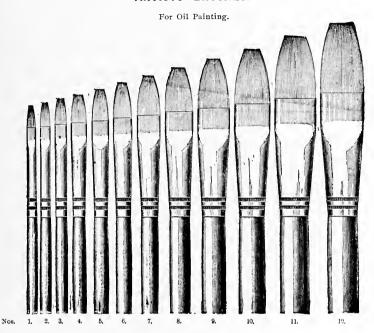
	1	ach.	Per doz.	Per gro	es.			E	ach.	Per doz.	Per gre	088.
1220	No. 1	0 05	50 45	\$5	40	No.	7	\$0	80	\$0.80	\$ 9	50
_	2	05	50	6	00	6.6	8		08	80	10	25
	3	06	50	6	00	64	9		09	80	10	75
	4	06	65	6	60	**	10		09	90	11	40
	5	07	70	7	75	4.4	11		10	90	12	00
	6	07	75	8	75		12		10	90	12	75
	Assorted, Nos. 1	to 12								80	9	00

ALOE'S "SPECIAL" EXTRA SIZES ROUND ARTISTS' BRISTLE BRUSHES.

In Tin, Polished Handles.

		Nos. 14.	16.	18.	20.	22,	24.
1221	Each	\$0 12	\$0.15	50 18	\$0 22	§0 25	\$0 30
	Per dozen	1 30	1 60	1 90	2 20	3 00	3 50

ALOE'S IMPORTED "FRENCH" SUPER SUPER BRIGHT'S BRISTLE ARTISTS' BRUSHES.



No. 1222. Flat. White Handles,

A "Bright's" Brush is a Thin Flat Brush.

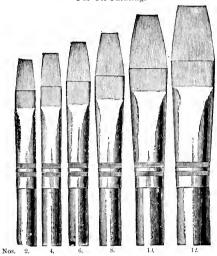
		E	ach.	Per doz.	Per gro	oss.	1	1	Each.	Per doz.	Per gross
222	No.	1\$0	05	\$0 45	<i>\$</i> 5	40	No.	7	0 08	\$0.80	\$ 9 50
		2	05	50	6	00		8	08	90	10 2
	"	3	05	60	6	75		9	08	95	10 78
	"	4	07	65	7	50		10	10	1 00	11 40
	e 4	5	07	70	8	00	64	11	10	1 05	12 0
	4 4	6	07	75	8	75	64	12	10	1 10	12 7
	Ass	orted, Nos.	1 to	12				**************		80	9 0

EXTRA SIZES.

		Each	١.	Per doz.	Each,	Per doz
1223	No.	13 50 1	2	\$1 25	No. 18\$0 18	\$2 00
	"	14 1	2	1 35	·· 20 20	2 40
	"	15 1	5	1 50	22 25	3 00
	44	16 I	5	1 75	" 24	3 50
	6.6	17 1	8	1.80		

ALOE'S "IMPERIAL" BRICHT'S BRISTLE ARTISTS' BRUSHES.

For Oil Painting.



No. 1224. Flat, Black Polished Handles,

Selected Stock.

Perfect in Finish.

1224	No.	1		Per doz, \$0.50						Each. 0 08			Per gr \$10	
	4.4	2	06	55	G	50	1.6	8	 111	 08		90	10	75
		3	- 06	60	6	7.5	4.6	9	 -	08	1	00	11	.00
		4.	07	60	7	00	6.6	10	 	10	1	05	11	50
	4.4	5	07	6.5	7	75		11		10	1	05	12	00
	4.6	6	07	75	8	75	44	12	 	10	1	10	12	75
	Ass	orted, Nos	s. 1 to 1	2					 	 		75	9	00

EXTRA SIZES.

			E	ach.	Per d	oz.						E	ach.	Per doz.
1225			ı wide \$0									.e50		
	" 18.	13 44	"	22	2	10	٠ '	2	1.	118 "	"		35	3 00



ALOE'S BRISTLE ARTISTS' BRUSHES—Fan-Shaped.

For Oil Painting.

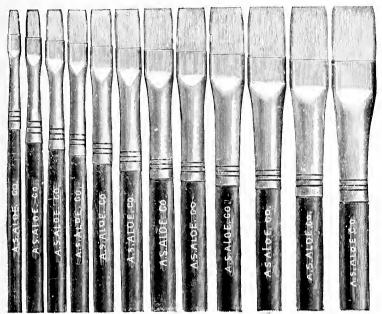
Suitable for blending and for feather strokes; also used in painting hair, foliage, etc.

Fach. Per dez.

1226	No.	1	\$0	10	\$1	10
	**	2		12	1	20
	"	3		14	1	40

ALOE'S "PARIS" BRISTLE ARTISTS' BRUSHES.

Thick Bright's. For Oil Painting.



No. 1227. Flat. Polished Handles,

This Brush contains more stock than the ordinary "Bright's." There is nothing so dear to the artist as a "well-worn brush." The "Paris" has been constructed to resemble a carefully-used brush as much as possible.

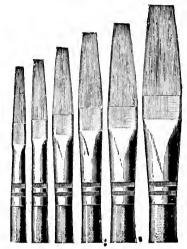
		Each	. Per doz.	Per gro	SS.	1		E	ach.	Per doz.	Per gross,
1227	No. 1	\$0 0	6 \$0 60	£6	80	No.	7	\$0	10	\$1.00	5 9 00
	" 2	0	6 60	7	00	44	8		10	1 00	9 30
	" 3	0	6 60	7	50	5.4	9		10	1 00	10 00
	" 4	0	8 80	7	75	4.4	10		12	1 20	11 00
	· · · 5	0	8 80	8	00		11		12	1 20	11 50
	" 6	0	8 80	8	40	4.4	12		12	1 20	12 00
	Assorted	, Nos. 1 to	12							1 00	9 00

EXTRA LARGE SIZES.

		Each,	Per doz.	1 Each.	Per doz.
1228	34-inch		£1 50	1.18-inch \$0 24	\$2.50
	78 11	18	1 75	114 " 27	2 75
	1 "	20	2 00	115 " 30	3 00

ALOE'S EXTRA SUPER BRISTLE "LANDSEER" BRUSHES.

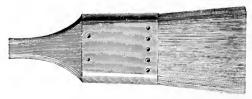
Suitable for painting hair, foliage, grasses, etc.



No. 1229. Polished Handles, Flat, Long Bristles, and Extra Thin.

			Each.	Per doz.
1229	No.	1	\$0 06	\$0 55
	6.6	2	06	65
	4 4	3	08	75
	4.6	4	08	90
	**	5	10	1 00
		C	10	1 10

ALOE'S FLAT BRISTLE VARNISH BRUSHES.

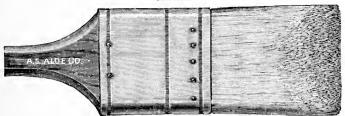


No. 1230. In Tin, Cedar Handle

		No. 1250. In Im, Cedat Handles,			
		E	ich.	Perd	loz.
1230	1-inch.	\$0	10	\$1	20
	11, 4		15	1	80
	2 "		20	2	40
	212 "		30	3	60
	3 ''		40	4	80
	31, "		45	5	40
	4 "		50	6	00

ALOE'S FLAT BRISTLE VARNISH BRUSHES-Extra, Extra.

Chiseled.



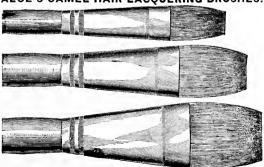
		No.	1231.			
	Each.	Per doz.	1	Each.	Per doz.	
1-inch	. \$0 25	\$3 00	3-inch	\$0.75	\$ 9 00	
114 "	35	4 00	312 "	1 00	12 00	
2 "	50	6 00	4 "	1 50	18 00	
21/2 "	60	7 00				

ALOE'S FLAT CAMEL HAIR VARNISH BRUSHES.



		110.	1404. 111 11	n, cenar mandies,		
		Each.	Per doz.		Each.	Per doz,
1232	1g-inch	\$0 20	\$1 95	2½-inch	\$0 65	\$ 7 20
	3,1 11	25	2 60	3 "	. 80	8 65
	1 "	30	3 35	312 "	. 95	10 10
	114 "	35	4 00	4 "	1 10	11 50
	112 11	. 45	4 65	412 "	1 30	12 00
	9 11	55	6.00	5 11	1.40	12.50

ALOE'S CAMEL HAIR LACQUERING BRUSHES.

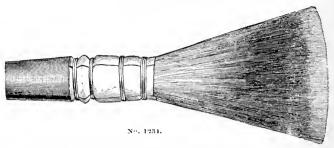


		210.	1400.		
1233	3g-inch.	Per doz. \$1 00	3/-inch	Each, . §0 15	Per doz. \$1.50
	1/2 "		78 16	_ 20	2 00
			1 "		2 50

ALOE'S BADCER HAIR "BLENDERS"-Cenuine.

Full Size.

Note.-The best brush in the market,



Used for blending skies, foregrounds, flesh, etc. One of the most serviceable brushes made. The retailer should carry Nos. 1 to 4, inclusive.

1234	No	. 1 E		Per doz, \$1 80	No. 7		Per doz. \$5 50
	6.6	2	20	2 00	" 8	60	6 50
	4.6	3	30	3 00	· · · 9	. 70	7 50
	44	4	35	3 50	" 10	80	8 50
	6.6	5	35	4 00	11	90	9 50
	44	6	40	4 50	12	1 00	11 00

ALOE'S EXTRA FINE FAN-SHAPED RED SABLE BRUSHES.

For Oil Painting.

For Light Glazing, Scumbling, Softening, Foliage, Hair, etc.



Polished Handles. Nickel Ferrules.

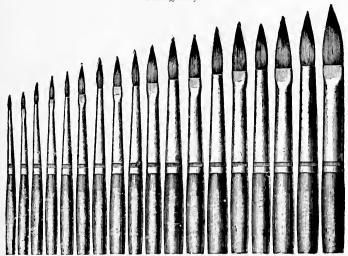
						1	Cach.	Per doz.
1235	No.	1		 	 		0 25	\$3 00
	"	2		 			35	4 20
	"	3		 			50	6 00

7 75

OIL PAINTING—Continued.

ALOE'S CELEBRATED RED SABLE ARTISTS' BRUSHES-Cenuine.

First Quality.



No. 1236. In Albata Ferrules, Polished Handles, Round or Flat, Full Size.

This Brush is one of our great specialities; full stock; perfectly made; each Brush carries the "bloom." There is nothing more difficult to obtain than a good Red Sable Artists' Brush.

Each. Per doz. Per gross. Each. Per doz. Per gross.

1236	No. 1	0 06	£0 65	\$ 7 80	No. 7	14	\$1 40	\$16 80
	" 2	07	70	8 40	" 8	16	1 60	19 20
	3	08	80	9 60	" 9	18	1 80	21 60
	"4	09	90	10 80	" 10	20	2 10	25 20
	5	10	1 00	12 00	" 11	22	2 40	28 80
	" 6	12	1 20	14 40	" 12	24	2 90	34 80
	Nos. 1 to 6, a	ssorted	l				1 20	12 00
	" 1 to 12,	6.6			***************************************		1 75	19 00
				EXTRA	SIZES.			
			Each.	Per doz.			Each.	Per doz.
1237	No. 14		\$0 40	\$4 50	No. 18		\$0 60	\$6 50

ALOE'S ALASKA ARTISTS' RED SABLE BRUSHES.

(Imitation Red Sable.)

We do not believe in this Brush, and simply carry it because our competitors do.

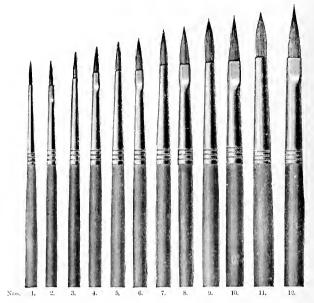
5 50

Sizes and Styles same as No. 1236. Round or Flat.

	F	lach.	Per doz.	Per gross.	1	E	ach.	Per doz.	Per gross.
1238	No. 1 \$0	0 05	\$0 50	\$6 00	No.	7\$) 11	\$1 10	\$13 20
	2	06	60	7 20	6.6	8	12	1 20	14 40
	3	07	70	8 40	"	9	14	1 40	16 80
	" 4	08	80	9 60		10	16	1 60	19 00
	" 5	69	90	10 80		11	18	1 80	21 60
	" 6	10	1 00	12 00	"	12	20	2 00	24 00

ALOE'S ARTISTS' RED SABLE WRITERS OR "RICCERS"-Cenuine.

For Oil Painting .- Fine Lines.



No. 1239. Polished Handles, Nickel-Plated Ferrules.

This Brush is suitable for painting fine lines, small limbs of trees, grasses, etc., etc. A very serviceable Brush, but one the small dealer should not carry.

			100	ıch.	Per d	loz.	Per	gre	oss.	1			1.a	ch.	Per d	oz.	Pergr	oss.
1239	No.	1	:0	07	\$0	70	5	8	40	No.	7	 	. 50	18	\$1	80	\$21	60
	4.6	2		08		80		9	60	14	8			21	2	15	25	80
	4.6	3 -		09		90		10	80	44	9			24	2	40	28	80
	4.6	4		10	1	00		12	00	4.6	10			27	2	70	32	40
	4.6	5		12	1	20		14	40	"	11			31	3	30	39	60
	6.6	6		15	1	50		18	00	**	12			35	3	75	45	00
	Acce	orted S		to I	9					'		 			2	00	23	00

EXTRA SIZES.

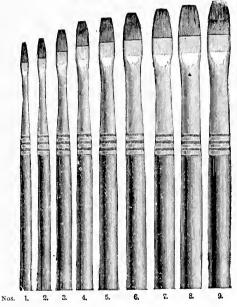
	Each.	Per doz.	Each.	Per doz.
No. 14	50 60	\$6 0 0	No. 18	\$11 00
16	S0	8 00	" 20 1 60	16 00

ALOE'S RED SABLE ARTISTS' BRUSHES-BRICHT'S."

First Quality.

In Albata Polished Handles, Extra Fine.—Flat, Full Size.

For soft, delicate, fine work no better Brush is made. This Brush is one of our specialities.



1240	No.	Each, 1\$0 10		Per gross. \$12 00	No. 6	\$30 00
	1 6	2 12	1 15	13 80	" 7 26 3 00	36 00
	"	3 11	1 35	16 20	" 8 30 3 50	42 00
	6.6	4 16	1 65	19 80	·· 9 35 4 00	48 00
		5 18	2 00	24 00		

EXTRA SIZES.

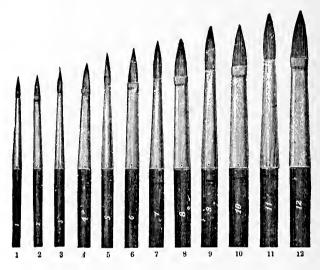
1241	No.	Each. 50 35	Per doz. \$4, 20	No. 16	
	66	12 40	4 80	" 18 90	10 80
	44	14 50	6 00	· · 20 1 25	15 00

ALOE'S SUPERIOR ARTISTS' RUSSIAN SABLE BRUSHES.

Also called "Fitch Hair," and sometimes "Siberian Hair," or "Black Sable."

Round or Flat.

This Brush is a good substitute for "Genuine Red Sable Artists' Brushes" No. 1236, where a cheaper Brush is desired, and is much better, in our opinion, than the "Imitation Red Sable" No. 1238.



Polished Handles. Nickel Ferrules.

	Га	ach.	Per doz.	Pergro	oss.	1	E	ach.	Per doz.	Per gross.
1242	No. 1\$0	05	\$0 55	\$ 6	60	No.	7\$0	10	\$1 00	\$11 2 5
	٠٠ 2	05	60	7	20	4 4	8	10	1 10	11 75
	3	06	70	8	35	* 4	9	10	1 15	12 50
	11 4	08	70	S	40	**	10	12	1 20	13 25
	" 5	08	85	9	75	11	11	12	1 25	13 75
	" 6	08	85	10	20	4.4	12	12	1 30	14 50
	Nos. 1 to 6, ass	orted							75	8 70
	" 1 to 12,	4.6							1 10	10 50

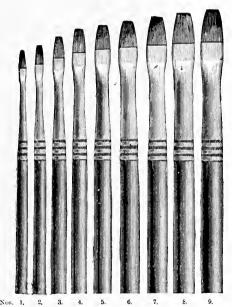
ALOE'S "SUPER" RUSSIAN SABLE ARTISTS' BRUSHES— "BRICHT'S"—Extra.

Sometimes called "Fitch Hair," or "Siberian," or "Black Sable."

First Quality.

In Nickel Ferrules, Polished Handles, Extra Fine. Flat. Full Size.

This Brnsh is a good substitute for "Genuine Red Sable Bright's" No. 1240, where a cheaper Brush is desired.



		F	lach.	Per de	oz.	Per gr	oss.	i		Each.	Per doz	. Per gross.
1243	No.	1\$0	06	\$0	65	\$ 7	80	No	. 6	0 12	£1 2	5 \$15 00
	4.6	2	07		75	9	00	4.6	7	14	1 5	0 16 80
	"	3	08		85	10	00	4.6	8	16	1.7	5 18 50
	"	4	09		95	10	90	6.6	9	18	2 0	0 20 00
	"	5	10	1	10	11	75					
	Asso	orted, Nos.	1 to	9							1 2	5 13 40

EXTRA SIZES.

		Each,	Per doz.	Each,	Per doz.
1244	No. 10.	5-inch\$0 20	\$2 35	No. 16, 54-inch	\$3 75
				" 18, 3, " 50	
					6 75

ALOE'S RED SABLE LETTERING PENCILS-Super, Super.



Hair 1 to 134 inches long. Nickel-Plated Ferrules.

	Eac	ch. I	Per doz.	Each.	Per doz.
1245	No. 1	10	\$1.10	No. 5	\$3 60
	2	15	1 50	" 6	4 35
	" 3	20	2 15	" 7 50	5 20
	" 4	25	2 85	·· 8 60	7 35
	Assorted, 1 to 8	-			3 25

This is the best Brush money can buy. It is one of our great specialities.

ALOE'S BLACK SABLE LETTERING PENCILS-Super, Super.

1245a. Same Prices, Styles and Sizes as above.

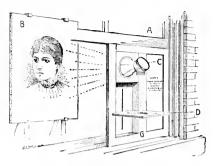
ALOE'S BLACK SABLE STRIPING PENCILS-Super, Super.



Hair 134 to 212 inches long. Nickel-Plated Ferrules.

		Es	ich.	Perd	loz.	Each	. Per doz.
1246	No.	150	15	\$1	50	No. 5	5 \$4 20
		2	20	2	10	6 4	5 10
	4 6	3	25	2	70		5 6 30
	4.6	4	30	3	30	" 8 7	0 8 10
						1	4 00

ALOE'S PHOTO-OPTICAN.



Simple, Inexpensive and Practical.

WITH this wonderful instrument a child can make a perfect portrait, landscape or intricate drawing without the use of a negative. The cost of the instrument is absolutely the only expense to which the artist, draughtsman or designer is put, as no artificial light, chemicals or negatives are required.

Remember if the Photo-Optican does not do all that we claim for it the purchaser may return it and money will be refunded.

A bunch of flowers placed in the instrument can be thrown upon your paper, canvas or anything upon which it is your desire to draw or paint; the flowers will appear in their natural colors, each delicate shade perfectly portrayed. Should there chance to be a dew-drop on petal or leaf it will sparkle in the picture in all its original brilliancy. By a simple adjustment the picture may be enlarged many times the size of the original, or reduced in like manner at will.

A photograph, tintype, wood-cut, drawing, colored picture or study may be reproduced twenty times the size of the original, or, in fact, almost any size from one such to twelve feet, and the bicture is not reversed.

The works of a watch placed in the instrument can be reproduced almost any size, the reproduction showing the sheen of the silver, gold and different metals used in its construction. The wheels will appear in motion in the enlargement.

A Crayon Artist cannot afford to be without one, as it does away with the cost of solar prints, guides or negatives, and insures a much more accurate drawing than cau be obtained by any other instrument or process. Further, you can reproduce the head of one picture, attach the body of a second, the eyes, nose or ears of a third, etc., etc.

Draughtsmen, Designers and Artists will find it invaluable, and when they are once the happy possessors of the Photo-Optican would not be without one for one hundred times the small cost of the instrument.

For Exposition Purposes it is without a rival, for, without expense to the exhibitor, an unlimited line of enlargements can be shown, colored or plain, using for originals almost anything at hand: natural flowers, bugs, butterflys, jewels, coins, photographs, illustrations from books, picture cards, etc., etc.

For an Afternoon Tea what more enjoyable entertainment could a hostess possibly offer her guests than the wonderful powers of this truly remarkable instrument.

If we devoted an entire book to describing the merits and possibilities of the Photo-Optican, we would still be compelled, for want of space, to leave much unsaid.

By adjusting the "reducing attachment" large pictures may be reduced to any size desired, all colors and details being preserved, as in the case of enlarging.

To Stained Glass Designers and Manufacturers.—The small colored sketch you usually submit to a customer is often unsatisfactory. If you had a Photo-Optican in your establishment

ALOE'S PHOTO-OPTICAN-Continued.

you could place your colored designs in the instrument and show your patron an exact reproduction of his contemplated window in all colors and full size, and if the submitted sketch proved satisfactory a mere boy could in a few moments make the working drawings that now cost you considerable of both time and money.

For Tapestry Painting.—The main obstacle the artist encounters in this branch of art is the difficulty in securing suitable designs large enough for portieres, screens, wall-panels, etc. The Photo-Optican enables him to select his subject without regard to the dimensions or nature of the original. For, be it wood-cut or photograph, tintype or lithograph, he can readily reproduce it in the desired size, and in proportion best adapted to the work in hand.

For China Painting.—Want of space will permit us to mention a few only of the many uses to which the Photo-Optican may be put in Ceramic Art. One of the most important is the drawing of a flat design on an irregular or rounded surface, as in the case of a vase, jardiniere, bowl, etc. It will also be found invaluable in reproducing natural flowers on china; a bunch of violets may be scattered over a piece of white paper and placed in the instrument and be reproduced on a flat placque or tile, and if the arrangement is not satisfactory this or that flower may be moved into proper position on the paper, until the composition of the design on the plate satisfies the artist.

Prices.—To bring the Photo-Optican within the reach of all, and while we are fully aware that it could be readily sold at several times the price asked, we have decided to put it on the market at the following phenomenally low prices, and rest satisfied with a small manufacturers' profit,

 1247
 Photo-Optican, for enlarging purposes
 55 75

 1248
 For enlarging and reducing purposes
 7 35

Directions for Use.—Place the frame in a South window, if possible; lower the window-sash until it rests firmly on the top of the Photo-Optican frame, as shown in the cut; exclude as much light as possible from the room, as the darker the room the better the results will be; hang a heavy dark curtain from the bottom of the window-sash A to exclude the light that would come in through the side of the window not occupied by the Photo-Optican. Do not fasten this curtain to the side of the Photo-Optican, as it is necessary to pass the haud through this opening in order to place the photographs or different objects on the movable platform or shelf D. Although it is not absolutely essential, it is preferable to have the sun shine directly on the platform D. Before placing the Photo-Optican in the window see that head C is fastened to the instrument with the lens pointing to the platform D. See that your screen, canvas or strainer B is perpendicular and square with the instrument. Now place the photograph or object to be enlarged on platform D, set your screen B at such a distance that the image will appear the desired size; move the knob attached to the sliding platform D up or down until the image is clear and distinct, and secure it in that position by turning the knob to the right. You can now sketch in your picture with pencil or brush.

To Reduce.—Screw the reducing attachment to the threads found on the head C, and proceed in the same manner as outlined above. If the picture to be reduced is very large, draw out the shelf D and place the picture somewhat below the instrument itself, at right angles with the wall of the house.

INSTRUCTIONS IN THE ART OF PAINTING IN OIL COLORS.

In the following pages we address ourselves particularly to the amateur, and it will be onr earnest effort to offer as much serviceable information as possible, without burdening and useless detail. The majority of writers on this subject devote by far the greater portion of their time and space to an exhaustive description of the "materials and implements" necessary. While we fully appreciate the importance of such knowledge to the student, we feel that full justice has been done this branch of the subject in the foregoing pages, and to which we would earnestly direct your attention. Do not view that portion of this work as catalogue matter solely; and we further urge a careful study of the article on Pigments, to be found on pages 9 to 16. The matter

INSTRUCTIONS IN THE ART OF PAINTING IN OIL COLORS—Continued.

in question has been written with great care, and to the conscientious artist is of itself worth many times the cost of this volume. It is, moreover, essential, if not absolutely necessary, that you should have a thorough knowledge of the oils, mediums and materials you use in the application of your art, and the information we furnish is gathered from sources unquestionably to be depended upon.

Note. - The Studio should have a north light only.

Before proceeding to practical instructions there are some observations necessary which, as they are applicable to all the branches, it is well to note here. The finishing processes known as "scumbling" and "glazing" are used, the former to give delicacy, the latter to give transparency and force.

Scumbling is used to secure atmospheric effect, therefore it should be employed as little as possible in foregrounds, as it subdues brilliancy, which is a quality necessary to near objects. The vehicle used is compounded of White, Turpentine and a few drops of Copal Varnish or Oil and tinted with color to suit the particular work in hand. It is best done with a bristle brush charged sparingly with the above suggested compound. You must work delicately over the previous painting, which, be it observed, should be dry and firm.

Glazing is working over portions of a picture that require force and depth with transparent color, thinned with Megilp, "Roberson's Medium" or some such vehicle. It is indispensable to the finish of all pictures, as it produces a quiet, transparent richness that could not be obtained by any other means.

Impasting is accentuating the high lights in a picture by applying color with a full brush when the under work is dry. The stroke should be bold and free. Impasting is employed mainly in foregrounds.

Handling means the method of using the brush.

ON THE MODE OF COMMENCING AND CONDUCTING A PICTURE.

There is no exact system upon which a laudscape should be painted, for results equally good and agreeable arise from various modes of proceeding; in fact, almost every painter of eminence and experience has a distinctive mode and system peculiar to himself. There are, however, certain rules which must, in a greater or less degree, be observed; and in detailing these rules a mode of proceeding is selected, which is not only easiest to the beginner, but practiced by some of the best landscape painters of the present day.

The first thing to be done is to to select a cauvas of a moderate size—about 18 inches by 12, or 20 by 14. Larger sizes are difficult and unmanageable in the finishing; smaller ones are apt to engender a petty and confined style of work.

The selection of the canvas being thus made, let the design be drawn upon it with a firm, well-defined outline. For this purpose much time can be saved, and a good effect produced, by judicious employment of charcoal, a material admirably adapted to this purpose, in consequence of the facility with which the drawing may be corrected. The first sketch having been satisfactorily made, the loose particles of charcoal are carefully swept off. Retrace the whole with color, the outlines being repeated with lightness and delicacy, and lay in all the markings and gradations. The tint employed for this purpose may be almost any warm, transparent combination, as Burnt Umber and Rose Madder, Burnt Umber and Indian Red, Black and Indian Red, or even Burnt Umber alone.

The reader will understand that this mode of procedure is applicable alike to the treatment of any subject, be it landscape, portrait or still life.

In the practice of some artists the charcoal is succeeded by a warm water color tint, to which ox-gall has been added to make it flow and work freely; in either case the brush employed is a small Red Sable.

The utmost care should be given to accuracy of drawing, as any errors should now be corrected.

INSTRUCTIONS IN THE ART OF PAINTING IN OIL COLORS—Continued.

The color should be laid sparingly in those parts of the picture where the light falls, but, of course, deeper where shade is indicated. The sketch should now be allowed to dry, after which the first painting, or dead coloring, may be commenced.

The economy of the palette and the composition of tints have always been the great difficulties in the early practice of the student. It is hoped that the arrangement and the tints which we will give under the several branches will save much time in doubtful experiment and gnard against mortifying failures. It is a common plan to mix but a few tints, and to strengthen or reduce them by adding color with the point of the brush at the moment when they may be wanted.

The series of tints presented in our tables are, for the chief part, employed by the most eminent men in the profession. They are the results of the practice and experience of entire lives devoted to painting; their adoption by the beginner will save him much anxious thought and experiment, and secure a result which he could never hope to attain by his own unaided efforts.

It is very rare to find two painters working with precisely the same colors and tints, preference and feeling having much to do with the selection. If an artist be asked if he employs some certain colors which may be commonly used in flesh tints, for instance, he will perhaps answer that he does not, or cannot, use them.

A great stride has been made when an artist is assured that from a certain table of colors or tiuts certain results are obtained; but it must not be supposed that it only remains to apply them to the canvas. It will be found that there is yet much to be learnt which no rules can supply and that nothing but application can teach.

With a few colors a masterly hand will produce the most charming examples of art; but in order to qualify the hand and eye with co-operative powers equal to the production of such results, a course of assiduous practice is indispensable.

The great obstacle in the way of the beginner, in attempting to draw or paint from nature, is that he finds few things there which admit of a literal representation. To remove this obstacle the proper thing to do is to make a careful study of the means which others have used in representing this class of objects, and by practice to become familiar with the means they have employed. Then, when he goes to nature, he will, in some measure, be prepared to give expression to what he sees.

There is a class of theorists who insist that the beginner should never work from original oil paintings, colored studies or drawings; that he should go to nature for his models. There might be some little show of good sense in this criticism, provided that the beginner were gifted with an intuitive knowledge of the proper means to be employed in representing objects that do not of themselves even suggest any means by which they may be represented with the pencil or brush; but, unfortunately, this is not the case. The argument is, that the pupil who works from the productions of another will adopt his style of expression, his method of doing things, and will never be able to rid himself of it-he can never become original. If this is true in art, it should be true in literature. Is it true that the student who studies the writings of Addison, Scott, Irving and others, emineut for their style, can never do any original work along these lines himself? How is it with penmanship, which is nothing more nor less than drawing, at least in its first steps? While under his instructor, the student is an imitator, but this does not impair his originality, if he has any originality. Wait till he leaves his instructor and begins to work without a printed example before him, and you will see that he will gradually acquire a style of his own, so that any one familiar with his handwriting would recognize it at a glance, by certain peculiarities. This result always follows; there are no exceptions to it. A like result is just as sure to follow where the pupil works from studies; no one ever met with an exception—and no one ever will.

The young artist will always be improved by working from good studies in the right way. The old method of copying a picture thoughtlessly, making stroke for stroke, dot for dot, never did and never will be of any appreciable assistance to the pupil when he attempts to paint from nature. In working from a study, or in painting directly from nature, the first step is to block out the subject, to get the general forms of the leading objects, without going into detail at all. In working from a study what you should do is this: Examine that part of the example which you are about to work upon, get the idea intended to be coveyed in this portion of the picture. Then see what means have been employed to express the idea; what you should think of is how the work was done.

INSTRUCTIONS IN THE ART OF PAINTING IN OIL COLORS-Continued.

FIRST PAINTING.

Lay your palette as indicated in tables to follow in accordance with the subject you have in hand; mix your several tints, arranging them with the brightest to the extreme right, graduating them round to the left, until the shade tints are placed. Now, with a bristle brush, as large as the work in hand will permit, lay in the darkest shades of your picture broadly and with as much freedom as possible without endangering your drawing; proceed in this manner with those portions of your contemplated painting as are next lightest in tint or tone, until your canvas is covered. It is only in this way that you can preserve your values. It must again be observed that the color should be tempered with a proper quantity of vehicle, that it may work crisply and pleasantly, and, above all, that it be laid sparingly upon the canvas. The proper "handling" for a sky or background is a short stroke from left to right, beginning at the left-hand upper corner, and working down and across. In the first painting, the lights are laid on with a moderate quantity of color, the shadows being put in more thinly.

By not going too far in the first painting, and by allowing it to dry, the student secures the drawing, as well as the purity and clearness of his first painting. This course is advisable until be has had some practice in the manipulation of colors.

THE PREPARATION OF THE WORK FOR THE SECOND PAINTING.

If the first painting has been executed with any degree of freedom, and left to dry without having been slightly touched here and there with a soft brush to remove any superficial inequalities which might affect the second painting, it will be necessary to examine the picture with a sharp knife or scraper; but this operation cannot be performed until the work is perfectly dry. This may be determined by breathing on the surface, which, if dry, will immediately assume a dull and misty appearance; but if still wet, it will remain unsullied.

The surface having been reduced, if necessary, a wetted sponge should be lightly passed over it; when dry, which it will be in a few minutes, a small quantity of Poppy Oil should be lightly brushed over the work, from which the superfluous moisture may be removed by the gentle application of an old silk handkerchief.

The object of thus moistening the surface with Poppy Oil is to make the subsequent painting unite with the first, and so embody the first, second and following paintings, that no discordant difference of execution may appear in the picture.

All oil colors sink to a certain extent, and, in the progress of a picture, sometimes so much so as to render the application of Poppy Oil or Retouching Varnish necessary in order to see the real strength and details of the work.

In the second painting, we advance by giving more attention to the characteristic details of the various objects. Their drawing, light and shade, reflected lines, and varieties of tints in coloring, are more elaborately made out; and in the case of landscape painting, the relative distances of objects from the eye are most carefully preserved; and the shadows, being still painted thinly and transparently, are carefully united (where it is necessary to unite them) with half tints, so as to produce roundness or solidity. A great body of color is laid on the lights, which are also now penciled with great attention to character and sharpness; and the touches on the high lights are put in with firmness and precision.

The brightest lights are best obtained by making them quite white on the first paintings, and then bringing them to their proper hue by glazing.

The badger-hair hlender is now to be used, but cautiously and sparingly, to unite and soften the tints into each other, and to reduce the surface to a level, by removing the marks of the brush. In this way the painting receives greater transparency, and so far an agreeable finish.

Whatever the subject be, let the early paintings be of a light and rather brilliant style of color; for, in finishing, it is scarcely possible to prevent the brighter colors from being cooled down and subdued. Avoid the early introduction of much cool color, which can be conveniently and effectually added as the picture advances towards completion. Remember, too, that every color in drying will sink, and that it will partake, in proportion to its body, of the color upon which it is laid; hence all tints, if not laid upon a light, clear under-painting, will change, and will, in drying, lose a little of their power and brilliancy. It is necessary, therefore, that some

INSTRUCTIONS IN THE ART OF PAINTING IN OIL COLORS-Continued.

allowance, in preparing tints, should be made for this change. In connection with this it may be remarked that strong tones and shadows should not be laid in with too much power and depth, but something should rather be left to the deepening effect of time.

Thus it will be understood how the second painting should give us a tolerably finished effect ere we proceed to the final or third painting.

THE THIRD PAINTING.

The third, or finishing, is commenced by wiping and oiling the picture in the manner we have described as necessary for the second painting. We now proceed to complete those details of form and color which were partially brought forward in the former paintings, employing for this purpose delicate touches, glazing and scumbling; our object is not to conceal, but to render more perfect what has already been done. Here a portion of the picture is too prominent and obtrudes itself-we retire this to its proper position and importance by judicious scumbling. There a portion of the picture lacks force, and by skillful glazing the fault is corrected, while in a dozen places the eye will detect the necessity of isolated touches and delicate modeling to give decision to the work. Recourse is generally had to smaller brushes in effecting this object.

In this stage of the work do not attempt too much at one sitting, as, by proceeding too far, the tints laid by scumbling and glazing interfere with each other, while if the work is set aside from time to time, the eye is better able to judge where the necessary touches are most required.

LANDSCAPE AND MARINE PAINTING IN OIL COLORS.

The following tables apply to Water Colors as well as Oil, save that in the former White is omitted.

SKIES.

White with Cobalt, New Blue or French Ultramarine. White, Rose Madder, and one of the above blues.

Daylight Skies, more or less pure.

White and Aureolin. White and Naples Yellow.

White, Rose Madder and Yellow Ochre.

White, Vermilion and Yellow Ochre. White, Indian Red and Yellow Ochre.

White, Rose Madder and Naples Yellow.

Twilight.

Sunset for all parts of

the Sky.

White and Cobalt, or French Ultramarine or New Blue. White, and one of the above blues, warmed with Indian Red.

White, Cobalt and Purple Madder.

White, Cobalt and Indigo.

White and Yellow Ochre. White and Imperial Orange.

White and Cobalt. White and Cadminm.

White and Aureolin.

White, Yellow Ochre and Rose Madder.

White, Cadminm Yellow and Indian Red.

White and Rose Madder.

White and Purple Madder.

White, Rose Madder and Naples Yellow.

White and Naples Yellow.

Note.—As a general rule in mixing compound tints always begin with the predominating color and add the others to it; by so doing, much trouble will be saved.

LANDSCAPE AND MARINE PAINTING IN OIL COLORS-Continued.

White, Rose Madder and Cobalt.

White and Indian Red.

Sunrise. White and Aureolin. White and Purple Madder.

CLOUDS.

White, Cobalt and Indian Red.

More Cobalt, if of a blue Tone, and Indian Red, if warm.

If Soft and Aerial. White, Vermilion and Cobalt.

White, Aureolin and Cobalt.

White, Indian Red and Cobalt.

White, Brown Madder and Cobalt. If of a Purple Tone. White, Rose Madder, Light Red and Cobalt.

White, Yellow Ochre, Purple Madder and Cobalt.

White, Cobalt and Raw Umber. White, Cobalt and Brown Madder.

If Dark and Lowering, and for Twilight away from the Sun's influence.

White, Indigo and Brown Madder. White, Indigo, Indian Red and Yellow Ochre.

White, Cobalt, Indian Red and Yellow Ochre.

White, Rose Madder and Raw Umber.

White, Cobalt and Black.

White, French Ultramarine and Black. If a Cold Grey.

White, Ultramarine Ash and Black (very soft).

White, Cobalt, Sepia and a little Purple Madder.

Silvery Tones exceedingly useful.

For High Lights.

White, Light Red, Black and Cobalt in different proportions.

White and Yellow Ochre.

White and Aureolin.

White, Yellow Ochre warmed with Rose Madder.

White, Yellow Ochre and Indian Red.

White, Cadmium warmed with Rose Madder.

White, Cobalt and Black.

White, Cobalt, Black and Indian Red.

White, Lamp Black and Light Red, if murky and dirty.

(This Tint is particularly useful in the dark marking of the clouds.)

White, Cobalt and Yellow Ochre If Stormy.

White, Indigo and Rose Madder.

White, Rose Madder and Black.

White, Brown Madder and Cobalt.

White, Cobalt, Burnt Sienna and Rose Madder.

SUNSET AND SUNRISE CLOUDS.

White, Cadmium Yellow and Rose Madder.

White, Cadminm Yellow and Indian Red. White, Yellow Ochre and Indian Red.

White, Indian Yellow and Rose Madder.

White, Indian Yellow and Indian Red.

White and Mars Orange

White and Imperial Orange.

White, Yellow Ochre and Vermilion.

If Deep Orange.

LANDSCAPE AND MARINE PAINTING IN OIL COLORS-Continued.

White and Anreolin White and Cadmium Yellow. If Golden.

White, Indian Yellow and Rose Madder.

White and Naples Yellow.

Any of the above compounds, using more Red than Yellow and glaz-If Scarlet.

ing with Rose Madder.

White and Indian Red glazed with Rose Madder.

White and Imperial Orange glazed with Rose Madder. If Crimson.

White and Rose Madder.

White and Rose Madder deepened with a little Purple Madder.

White, Indian Red, Rose Madder and Cobalt. If Purple.

White, Purple Madder and Cobalt.

French Ultramarine should be substituted for Cobalt in all deep tones,

White, Cobalt and Brown Madder.

White, Indigo, Black and Indian Red. If Slate-Color.

White, Cobalt, Raw Umber and Brown Madder.

White, Cobalt, Purple Madder and Black.

White, Cobalt, Yellow Ochre and Rose Madder.

White, Cobalt, Burnt Umber or Vandyke Brown. Cold, Neutral Green. (This Tint is for the clouds at the greatest distance from the sun.)

MOUNTAINS AND DISTANCES.

(White, Cobalt with a very slight addition of Naples Yellow and Rose Madder.

Mountains or Hills. if very Remote.

the Distance.

White, Cobalt with a little Rose Madder.

White, Cobalt, Indigo and Rose Madder; if more subdued, Ultramarine Ash softened with a little Black.

White and Ultramarine Ash.

White, Yellow Ochre and Rose Madder.

White, Naples Yellow and Rose Madder.

White, Cadmium Yellow and Rose Madder.

White, Aureolin and Rose Madder. If Lit up by the Sun.

White and Lemon Yellow.

White, Yellow Ochre and Indian Red.

White and Rose Madder

White and Light Red.

White, Cobalt and Rose Madder.

White, Cobalt and Brown Madder (very useful).

White, Cobalt and Light Red (very useful).

If Nearer. White, Indigo and Rose Madder.

White, Indigo and Purple Madder (beautiful and soft Purple).

White, Cobalt and Purple Madder (brighter).

White, Cobalt, Black and Rose Madder.

White, Yellow Ochre, Cobalt and a little Rose Madder. Distant Foliage and

White, Yellow Ochre, Cobalt, Indigo and Rose Madder (stronger). Herbage in General in

White, Yellow Ochre, Cobalt and Light Red.

White, Roman Ochre, Cobalt and Rose Madder.

White, Yellow Ochre, Indigo, a little Cobalt and Indian Red.

A little Naples Yellow with either of the above.

LANDSCAPE AND MARINE PAINTING IN OIL COLORS—Continued.

Indian Yellow.

Indian Yellow and Brown Madder.

Indian Yellow and Italian Pink.

Gamboge,

Gamboge, Brown Madder. For Glazing the Above.

Gamboge, Vandyke Brown.

Burnt Sienna.

Raw Sienna.

Mars Orange (a most transparent color).

TINTS FOR STILL WATER.

(Depending upon the Weather).

If the Weather be Soft and Mild.

White, Cobalt, Blue, Rose Madder and Yellow Ochre.

Darker.

White, Cobalt, Blue and Indian Red.

White, Cobalt, Indigo and Brown Madder.

More Clouded. The Same. Darker.

White, Cobalt, Brown Madder and a little Sepia. White, Indigo and Brown Madder or Light Red.

RUNNING BROOKS AND STREAMS.

If Yellow or Deep Orange.

If of a Green Tone.

White and Raw Sienna,

White, Raw Sienna and Vandyke Brown.

White, Raw Sienna and Brown Madder.

White, Raw Sienna and Indigo. White, Roman Ochre and Indigo.

White, Indian Yellow, Burnt Sienna and Indigo.

White, Indian Yellow, Vandyke Brown and Indigo.

White, Brown Pink and Indigo subdued with Vandyke Brown.

If Partaking of a Grev Character, yet Bearing Color.

White, Burnt Sienna and Cobalt. White, Brown Madder, Cobalt and Raw Sienna.

White, Cobalt, Purple Madder and Gamboge. White, Indigo, Brown Madder and Indian Yellow.

If Very Dark,

Brown Madder and Vandyke Brown. Rose Madder, Indigo and Vandyke Brown. Indian Yellow, Sepia and Rose Madder,

For the Weeds under

Indian Yellow, Burnt Sienna and Indigo used very thickly. (This is a mixture of much power and softness.)

Water when Very Dark.

White, Brown Madder and Indigo.

For the Dark Markings

Vandyke Brown, Rose Madder and Indigo. Neutral Tint and Burnt Sienna.

and

Payne's Grey and Burnt Sienna (very useful).

Divisions of Stones. Cobalt and Burnt Sienna (very useful).

Brown Madder deepened by French Ultramarine (very rich).

Sepia and Brown Madder (very rich).

Add White if required.

LANDSCAPE AND MARINE PAINTING IN OIL COLORS—Continued.

THE SEA.

Local Tints. Stormy.

Cobalt and Burnt Sienna. Vandyke Brown and Cobalt. Vandyke Brown and Indigo. Burnt Sienna and Indigo. Raw Sienna and Lamp Black. Raw Sienna and Sepia.

Raw Umber, Indigo or Cobalt. Vandyke Brown and Raw Sienna.

Use more or less White with the above.

Raw Sienna and Cobalt. Raw Sienna and Indigo.

Raw Sienna, Prussian Blue, and add a very little Bistre.

Bistre, Prassian Blue and Gamboge (a fine tint).

Sea Greens. more or less pure. Cadmium Yellow and Cobalt Blue (a beautiful Sea Green). Gamboge and Cobalt.

Gamboge and Sepia. Roman Ochre and Indigo.

Emerald Green, used very lightly to heighten the purity of some very vivid and effective part.

Use more or less White with the above.

For the Highest Lights Possessing Color.

Light Sails.

White and Raw Sienna. White and Yellow Ochre. White, Raw Sienna and Vandyke Brown. White, Raw Sienna and Brown Madder.

TABLE OF COLORS FOR SHIPPING, SAILS, ETC.

French Blue, Sepia and Lake. Indigo and Rose Madder.

If Black. Black.

Lamp Black and Rose Madder.

Black and Light Red.

Payne's Grey and Burnt Sienna. Payne's Grey and Light Red. If Brown.

Payne's Grey and Vandyke Brown.

Cobalt Blue, Brown Madder and Burnt Sienna.

Raw Sienna.

Raw Sienna and Vandyke Brown. If Yellow. Raw Sienna and Brown Madder.

Raw Sienna and Raw Umber.

Use more or less White with the above.

White and Yellow Ochre, more or less delicate, with a little Raw Umber mixed for the shadows.

White, Payne's Grey and Light Red.

White, Cobalt and Light Red.

Burnt Sienna and Brown Madder. Burnt Sienna.

Burnt Sienna and Indian Red. Red Sails.

Light Red and Brown Madder. Light Red and Purple Madder. Roman Ochre and Brown Madder.

In oil painting, use more or less White with the above.

LANDSCAPE AND MARINE PAINTING IN OIL COLORS - Continued.

Raw Sienna.

Baskets.

Raw Sienna and Vandyke Brown.

Raw Sienna and Brown Madder.

Raw Umber.

Indian Yellow, Burnt Sienna and Indigo.

Add White as values may require.

Sepia and Brown Madder

Very Deep and Intense Tints.

All these Compound

Tints are beautiful and

may be made more or

less bright or sombre,

according to the propor-

tion of Yellow or Blue

with the Brown or Red.

Orange Tone, and mark-

ed *, are for Autumnal

effects as well as for

glazing.

Those partaking of the

Sepia and Lake

Purple Madder. Vandyke Brown, Lake and Indigo.

Vandyke Brown.

Brown Pink and Purple Madder.

Lighten with White.

TABLE OF COLORS FOR TREES AND FOLIAGE

Aureolin, Burnt Sienna and Indigo.

Gamboge, Burnt Sienna and Indigo.

(A little Cobalt to the above will give greater purity.)

Gomboge, Brown Madder, Indigo and Cobalt.

Gamboge and Sepia.

Roman Ochre, Indigo and Rose Madder.

Roman Ochre, Indigo, Rose Madder and Cobalt.

Brown Pink, Vandyke Brown and Indigo.

Olive Green.

Zinober Greens, in Oil Colors.

(Where the young artist has trouble in making his Greens, he had much better content himself with the line of made Greens, of which the Zinober stand in the first rank.)

Olive Green and Indigo.

Olive Green and Burnt Sienna.

Prussian Blue and Bistre.

Prussian Blue, Bistre and Indian Yellow or Gamboge.

Indian Yellow, Burnt Sienna and Indigo.

Indian Yellow, Vandyke Brown and Indigo.

Indian Yellow, Sepia, Indigo and Cobalt.

Indian Yellow and Lamp Black.

*Gamboge and Brown Madder.

*Raw Sienna and Indigo.

*Brown Ochre.

*Burnt Sienna.

*Indian Yellow and Purple Madder.

*Indian Yellow and Rose Madder.

Italian Pink with either Indigo or Cobalt.

*Roman Ochre and Brown Madder.

French Blue may be substituted for Indigo in the purer tint.

Naples Yellow, with either of the above, where opacity or a misty greyness is required.

*Naples Yellow to be touched on sharply and thick for strong and catching lights, where they can neither be left nor taken out.

Aureolin may be substituted for any of the bright Yellows.

Note.—White may be added where necessary. The above list is a very comprehensive one, and should be reregarded with attention. Every tint, from the brightest to the deepest, will be found there, and it will be worth the trouble to try each as they occur, by which their fitness for one purpose will be ascertained in a short time. There is yet one thing to cantion the young artist against, which is blackness; your deepest shades must be largely affected by contrast.

LANDSCAPE AND MARINE PAINTING IN OIL COLORS-Continued.

TABLE OF COLORS FOR ROCKS.

White, French Blue and Black.

White and Black.

White, Cobalt and Light Red.

White, Indigo and Light Red.

White, Indigo, Burnt Sienna and Lake.

White, Indigo and Brown Madder.

White, Indigo and Indian Red.

White, Black, Cobalt and Purple Madder.

White, Black and Emerald Green.

White, Black and Rose Madder.

White, Vandyke Brown and French Blue.

White, Indigo, Rose Madder and Roman Ochre.

White, Raw Umber and Cobalt Blue.

Raw Sienna, Vandyke Brown and Cobalt. Raw Sienna, Brown Madder and Indigo.

Yellow Ochre and Light Red.

Yellow Ochre.

Light Red.

Burnt Sienna.

Burnt Sienna and Payne's Grev.

Indian Yellow, Burnt Sienna and Indigo.

Brown Madder.

Raw Umber.

Raw Sienna and Brown Madder.

Brown Madder and Sepia.

Bistre and Prussian Blue.

Light Red and Prussian Blue.

Add White as required.

TABLE OF COLORS FOR STEMS AND BRANCHES.

Vandyke Brown.

Brown Madder.

Brown Madder and Indigo or Cobalt.

Burnt Sienna and French Ultramarine.

Indian Yellow, Burnt Sienna and Indigo.

(The most useful for Branches shadowed by depth of foliage.)

Payne's Grev and Light Red.

Black and Rose Madder.

French Ultramarine and Purple Madder.

Indigo and Rose Madder with a little Yellow Ochre.

Brown Madder and Sepia.

Sepia and Purple Madder.

Add White, if required.

TABLE OF COLORS FOR FOREGROUND, HERBAGE, ETC.

(Indian Yellow and Indigo.

Gamboge and Indigo or Cobalt.

Raw Sienna and Indigo.

Roman Ochre and Indigo.

Zinober Greens, Nos. 1 and 2, for Oil.

Zinober Green, extra light.

Add White, if required.

For Grey Rocks.

Local Colors, Warm and

Cold.

For the Stems and

Branches, both Grey and Warm.

Pure Greens for Grass, more or less bright.

LANDSCAPE AND MARINE PAINTING IN OIL COLORS—Continued.

Broken Greens, both for Light and Shadow.

Warm Tones for High

For Glossy Leaves in

High Light; also for all

very cold Tones.

Lights, also for Faded

and Decayed Leaves.

Gamboge, Burnt Sienna and Indigo. Indian Yellow, Burnt Sienna and Indigo. Brown Pink and Indigo.

Brown Pink.

Raw Sienna, Rose Madder and Iudigo. Roman Ochre, Iudigo and Rose Madder.

Gamboge and Sepia.

Zinober Greens, Nos. 2 and 3.

Add White, if required.

Gamboge and Brown Madder.

Indian Yellow and Brown Madder.

Brown Ochre.

Burnt Sienna.

Raw Sienna.

Roman or Yellow Ochre.

Indian Yellow.

Gamboge and Vandyke Brown.

Italian Pink.

Gamboge and Rose Madder.

Indian Yellow and Purple Madder.

Pure Naples Yellow, for the sharp touches on grass.

Greenish Naples Yellow.

Zinober Greens, extra light, light and medium.

Add White, if required.

Cobalt and a little Emerald Green.

Cobalt and Rose Madder.

Indigo.

Indigo and Rose Madder.

Cobalt and Purple Madder.

Prussian Blue and Rose Madder.

Payne's Grey and Gamboge.

Cobalt and Naples Yellow.

TABLE OF COLORS FOR BANKS AND ROADS.

Yellow Ochre.

Yellow Ochre and Light Red.

Yellow Ochre, Burnt Sienna and a very little Cobalt.

Yellow Ochre and Vandyke Brown.

Burnt Sienna.

Light Red and Lamp Black.

Yellow Ochre, Light Red and Payne's Grey.

Yellow Ochre and Indian Red.
Add White, if required.

Black and Light Red.

Black and Rose Madder.

Indigo and Light Red.

Indigo and Indian Red.

Payne's Grev.

Cobalt and Brown Madder.

Cobalt, Burnt Sienna and Rose Madder.

Sepia.

Sepia and Brown Madder.

Vandyke Brown.

Vandyke Brown and Purple Madder.

Purple Madder.

General Tones of the Ground.

Mixtures for Shadows.

LANDSCAPE AND MARINE PAINTING IN OIL COLORS—Continued.

TABLE OF COLORS FOR THE PARTS OF BUILDINGS.

Vellow Ochre.

Yellow Ochre and Lamp Black.

Yellow Ochre and Sepia.

Tinte for Stone.

Yellow Ochre, Sepia and Payne's Grey (very beautiful).

Raw Umber by itself, or with French Blue.

Burnt Umber.

Yellow Ochre, Light Red and Cobalt.

Burnt Sienna.

Bricks or Tiles in Lights.

Light Red. Brown Madder.

Indian Vellow and Brown Madder. Vellow Ochre and Indian Red.

Burnt Sienna and Brown Madder. Light Red and Payne's Grey. Burnt Sienna and Purple Madder.

Bricks or Tiles. in Shadow.

Purple Madder.

Vandyke Brown, Purple Madder and French Blue or Indigo.

Indian Red and Indigo.

Roman Ochre, Indiau Red and French Blue.

Lamp Black and Rose Madder,

Yellow Ochre and Lamp Black. Cobalt and Light Red. Indigo and Light Red. Lamp Black. Sepia. Raw Umber.

Wood.

Burnt Umber. Vandyke Brown.

Lamp Black and Rose Madder.

Payne's Grey with either Yellow Ochre, Burnt Sienna or Light Red.

Brown Madder and Sepia. Brown Madder and French Blue.

Brown Madder, Burat Sienna and French Blue.

Lamp Black. Lamp Black and Rose Madder. Sepia, Lake and Indigo.

Indigo and Lake. Slate.

French Blue and Purple Madder. French Blue and Brown Madder.

French Blue and Black.

Payne's Grey.

Always add White if required.

The same as Slate, with the addition of Yellow, more or less-Yellow Plaster. Ochre.

Raw Umber.

Vandyke Brown. Mud Walls. Burnt Umber.

Sepia and Yellow Ochre.

Use any of the above in combination with more or less Cobalt or Indigo if Grey is required,

LANDSCAPE AND MARINE PAINTING IN OIL COLORS-Continued.

Brown Madder.

Purple Madder.

Brown Madder and Cobalt or Indigo.

Thatch Indigo and Rose Madder.

Vellow Ochre and Brown Madder.

Sepia.

Vandyke Brown

| Yellow Och

.red.

TABLE OF COLORS FOR CATTLE AND OTHER ANIMALS.

(Yellow Ochre.

Light Cows, Yellow Ochre and Burnt Sienna.

Horses and Dogs. Light Red.

Burnt Sienna.

Burnt Sienna and Brown Madder.

If Bay. Light Red and Brown Madder.
Indian Yellow and Brown Madder.

Brown Madder.

If Dark Bay. Vandyke Brown and Purple Madder.

Brown Madder and Sepia.

Vandyke Brown and Rose Madder.

If Dark Brown. Sepia and Rose Madder,

Vandyke Brown.

(Indigo and Rose Madder,

Brown Madder, Indigo and Rose Madder.

If Black. | Black and Rose Madder.

Cobalt, Sepia and Rose Madder.

Payne's Grey and Vandyke Brown.

Yellow Ochre.

Sheep, Roman Ochre.

Roman Ochre and Vandyke Brown.

Raw Umber.

Shadow Colors. | Burnt Sienna and Payne's Grey.

Cobalt and Light Red.

Black Head and Feet. { Payne's Grey, shaded with Vandyke Brown and Payne's Grey; or Payne's Grey and Brown Madder.

PORTRAIT PAINTING IN OIL COLORS.

TABLE OF COLORS FOR FIRST PAINTING.

FLESH.

Ilighest Lights. White.

White and Naples Yellow.

White, Naples Yellow and Vermilion.

Note.—These tables apply to Water Colors as well, save that White is left out, as the paper itself serves the purpose.

Note, -Portrait Painting is governed by the same general rules and laws as laid down in our article entitled: "Instruction in the Art of Oil Painting," page 56, to which we now refer you,

PORTRAIT PAINTING IN OIL COLORS—Continued.

White and Light Red. Second High Lights.

White, Light Red and Vermilion.

Third High Lights.

White, Black and Vermilion mixed to Reddish or Viole! Grevs.

White, Black, Indian Red and Raw Umber.

Next to Carnation Tints.

White and Terre Verte.

White, Terre Verte, Black and Indian Red.

Carnation Tints.

White and Rose Madder. White and Indian Red.

Shade Tints.

Raw Umber and Light Red. Raw Umber, Indian Red and Black.

The hair, if light, can be freely painted in with White, Yellow Ochre and Vandyke Brown;

and the same colors, with the addition of Raw Umber, will serve to sketch in dark hair, the darker colors, of course, prevailing.

In the first painting of the hair little more can be done than to rub in the forms and markings as nearly as possible to the dispositions intended to be maintained.

TABLE OF COLORS FOR SECOND AND THIRD PAINTINGS.

BIRCH

Highest Lights.

Pure White.

Secondary Lights.

{ White and Naples Yellow.

Highest Tint.

White, Naples Yellow and Rose Madder.

The following Tints may be strengthened, or reduced, in order to imitate the complexion, according to the proportion of White, Red or Yellow of which they may be composed:

White, Raw Sienna and Rose Madder.

White, Raw Sienna and Indian Red.

White, Naples Yellow and Indian Red.

White, Naples Yellow and Rose Madder, qualified with a little Ultra-

marine.

Carnation Tints. White, Mars Orange and Rose Madder.

White and Rose Madder.

White, Rose Madder and a little Indian Red.

White, Rose Madder and a little Light Red.

White, Rose Madder and a little Raw Sienna.

White and Indian Red.

White and Purple Madder. Next Lower in Tone.

White and Indian Lake.

Predominating Flesh Tones.

Green Tones in Flesh.

White and Brown Madder.

White, Brown Madder and Burut Sienna

White and Terre Verte.

White, Naples Yellow and French Ultramarine.

White, Yellow Ochre and French Ultramarine.

White, Raw Sienna and French Ultramarine.

White, Terre Verte and Indian Red.

White, Naples Yellow, Indian Red and French Ultramarine. Green Greys in Flesh.

White, Raw Umber and Ultramarine.

White, Raw Umber, Ultramarine and Indian Red.

PORTRAIT PAINTING IN OIL COLORS-Continued.

White, Light Red and Emerald Green. Warm Greys in Half (Capable of giving most beautiful tones, from cold to warm, ac-Lights. cording to proportion of Green or Red.) White, French Ultramarine and Indian Red. White, French Ultramarine, Indian Red and Raw Umber. (This Tint is most valuable; it is capable of any depth of tone.) Grevs. White, Black and Light Red. White, Black and Brown Madder. White, Light Red and Ultramarine, White, Rose Madder and French Ultramarine. White, Indian Lake and French Ultramarine, Purple Tones. White, Purple Madder and French Ultramarine. White, Indian Red and French Ultramarine, Raw Umber. Raw Umber and Light Red. Deep Shadows. Raw Umber, Indian Red and Black. Vermilion and Black. Indian Lake. Brown Madder. Raw Sienna and Indian Lake. For Deep Glazing. Raw Sienna and Brown Madder. Burnt Sienna and Rose Madder. Light Red, Indian Lake and Vandyke Brown. White, Naples Yellow and Raw Umber. White, Yellow Ochre and Vandyke Brown. Hair Tints, Light. White, Raw Sienna and Raw Umber. White, Yellow Ochre, Burnt Sienna and a little Black. The same as above, with less Yellow, and mixed with the flesh deep

> Greys. Raw Umber.

Deep Shadows. Vandyke Brown.

Half Tones.

Raw Sienna and Vandyke Brown.

Raw Umber and Brown Madder.

Raw Umber.

Brown Hair. Raw Umber and Vandyke Brown.

Vandyke Brown.

Cappah Brown,

SHADING FOR BROWN HAIR

The deep Grey to be painted into the shadows, and pure Brown Madder worked into that; or Vandyke Brown and Brown Madder mixed; or Brown Madder and Ultramarine. The great beauty in painting hair is to let the Greys be seen through the local color.

DELICATE COMPLEXIONS.

For those of ladies and children, the following Tints may be used, the White predominating in each:

White, Naples Yellow and Rose Madder. The same, toned with Ultramarine. White, Raw Sienna and Rose Madder. White, Naples Yellow and Indian Red. White and Rose Madder. White, Rose Madder and Light Red. Rose Madder and Raw Umber. Rose Madder and Raw Sienna. White, Light Red and Emerald Green.

PORTRAIT PAINTING IN OIL COLORS-Continued.

For complexions of strong, ruddy and mellow hues, the following Tints will be found useful; in these the Yellows and Reds will prevail:

White, Raw Sienna and Rose Madder. White, Yellow Ochre and Vermilion. White, Orange Mars and Rose Madder. White, Terre Verte and Indian Red.

White and Light Red.

Raw Sienna and Rose Madder.

White, Light Red and Yellow Ochre.

Such complexions may be toned with Raw Sienna and Rose Madder before commencing the second painting. A charming effect is produced by working into this glaze.

Reds slightly Violet, sometimes seen about the Lips, Nostrils and Ears.

Purple Lake and Light Red. The same, reduced by White.

Broken Bluish and Greenish Hues Around Mouth and Chin.

French Ultramarine, Yellow Ochre, Rose Madder and White. Rose Madder, Blue Black, Yellow Ochre and White.

For Decided Touches (About the Mouth, Nostrils and Eyes in a Strongly Shaded Head.

Purple Lake and Burnt Sienna. Vandyke Brown and Burnt Sienna.

PALETTES FOR THE HAIR.

The colors used in painting the hair are White, Vellow, Black, Raw and Burnt Umber, Bone Brown, Burnt Sienna, Brown Madder, etc., in Tints and combinations of two and three—as Black and Umber, Black and Burnt Sienna, Black and Brown Madder, White, Black and Umber, etc. Other colors are used, but the result is the same.

PALETTES FOR BACKGROUNDS.

FOR PLAIN AND CLOSE BACKGROUNDS.

White.
Black.
Venetian Red.
Indian Red.
Vernilion.

Naples Yellow. Yellow Ochre. Antwerp Blue. Burnt Umber.

Brown Ochre. Prussian Blue. Raw Umber. Burut Sienna.

It will be understood that it is not necessary to place all the colors on the palette at the same time, but such a selection should be made as will suit the proposed background.

OCCASIONAL TINTS.

Pearl. { White, Black and Vermilion; or, if required stronger, substitute Indian Red for Vermilion. } { Black and White, employed to lighten parts that are too dark, or to reduce those that are too warm. } { Brown Ochre and White. } { Terre Verte, Umber and Naples Yellow. } { Black and Burnt Sienna. } { Black, White and Umber. } { Black, White Umber and Yellow. } { Stone.
Umber and Yellow.

PORTRAIT PAINTING IN OIL COLORS-Continued.

Numerous other Tints, varying according to the proportions of the warm or cold colors, and which work admirably when broken by others, are composed of:

Black, White and Burnt Sienna.
Antwerp Blue, Venetian Red and White.
Terre Verte, Indian Red and White.

DRAPERIES.

LINEN.

Linen may be successfully painted with Ivory Black or Blue Black and White, slightly warmed with Umber in the markings, and forced yet further with Yellow, or a small proportion of Red, where it approaches the skin, or receives warm reflections.

WHITE SATIN

White satins have both warm and cold tones. With the following palette, any of these may be successfully imitated by selecting and graduating the Tints to meet the hues and tones of the material:

White.
White and Raw Umber.
White and Ivory Black.
White, Raw Umber and Ivory Black.
White and Indian Red.
White, Black and Indian Red.
Brown Ochre and White.
Ultramarine and White.

BLACK SATIN.

In painting all black or dark materials, it is necessary to keep the shades and markings transparent and decided, which is effected by sustaining them in opposition to broad lights. We frequently see the dead coloring of black satin laid with Black and White and some warm Brown, such as Burnt Umber; but the finishing of black satin is perhaps best borne out by Red. Thus the drapery may be sketched with Indian Red and Black, and Light Red may be used in the higher lights. The Tints for finishing may be composed of White, Black and a little Rose Madder. The middle Tint the same with more Black, and the deepest Tints, Rose Madder, Brown Pink and Black; and reflections with the shade Tint, with the addition of a little Brown Ochre.

FLOWER, FRUIT AND CAME PAINTING IN OIL COLORS.

Note.—For general instructions, see article "Instructions in the Art of Painting in Oil Colors," pages 56 to 69.
NOTE.—These tables apply to Water Color Painting as well, with the exception that White is omitted, as the
paper itself supplies its place in the latter branch of the art,

Note. — Where two or more combinations are given, we arrange them in the order to which we think their merit entitles them; the preferable, of course, appearing first,

Anemones (Purple).

Ultramarine and Pink Madder for body of flower; shade inside with Purple Madder, adding a little White and Pink Madder for high lights. For the centers: Purple Madder and Indigo, and a little White for lights on stanen.

Anemones (Pink).

Carmine for darkest parts of each flower; for middle tints: Pink Madder and White, adding more White for the high lights. Center of flowers: Lemon Yellow. Cadmium Yellow and Raw Sienna.

Center of flowers: Lemon Yellow, Cadmium Yellow and Raw Sienn adding Indigo for darkest parts of center; stems: Indian Red.

Apple Blossoms.

Paint high lights with pure White; add Rose Madder for middle tints; and same with Carmine, for deepest shades. If a suggestion of Green is seen, use Zinober Light, with White.

Note.-The Photo-Optican, described on page 55, is used by some of the first portrait artists of this country.

FLOWER, FRUIT AND GAME PAINTING IN OIL COLORS—Continued.

Darkest part of leaves: Carmine, Purple Madder,

Brighter tints: Scarlet Vermilion, Rose Madder and Carmine. Autumn Leaves.

Bright yellow shades: Cadmium Yellow, Strontian Yellow, White, a

little Cobalt Blue in places.

White and Cadminm Lemon for high lights.

Apricots. Yellow Ochre and Cadmium with White for middle tints. Add Raw Sienna, Citron Yellow for deepest parts, shading with Payne's Grey.

White

Yellow Ochre.

Oxide of Chromium.

Rose Madder.

Light Red.

Cadmium Vellow.

Cadminii Orange.

Raw Sienna.

Raw Hinber. Vermilion.

Vandyke Brown.

Blue Black.

Cobalt Blue.

Bluebells.

Apples.

of all colors, Red, Green,

Yellow, etc., can be

painted.

With this table Apples

French Ultramarine and White for high lights, joined with Brown Madder for middle tints, to which add Indigo and Purple Madder for deep shades.

Clover (Pink).

White and Pink Madder for lightest shades, with a touch of Carmine, Rose Madder added for middle tones; deepest parts above with Carmine.

Cornflower (Blue).

High lights: White and Cobalt, adding French Ultramarine for middle tints, shaded with Brown Madder for dark portions.

Cornflower (Pink).

White for high lights, shaded with Rose Madder for middle parts, to which add Carmine for deepest shades.

Pink Madder, White and Vermilion for high lights. Scarlet, Vermilion, Rose Madder and Carmine, middle tones. Carmine, Brown Madder and Purple Madder for deep shades.

Begonia. Chrysanthemums (White).

White, Lemon Yellow, Indigo and Payne's Grey for shading, and a little deeper Yellow in center of flowers.

Chrysanthemums (Yellow).

(Cadmium Yellow and Pink Madder, adding Indian Red for the shades.

Chrysanthemums (Red).

Purple Madder and Pink Madder for darkest parts of flower; for the light: Pink Madder with a very little Lemon Yellow; and White Lemon Yellow for centers.

Chrysanthemums (Pink).

(Strontian Yellow and White for centers; Pink Madder and White for lightest shades, adding Crimson Madder for darker parts.

Clematis.

White, Cobalt Blue and Pink Madder for high lights, shaded with Ultramarine and Purple Madder for middle and deepest shades.

Canterbury-bells.

High lights: White, Cobalt Blue and Rose Madder; tone with Ultramarine for middle shades, and Purple Madder and Indian Red for dark parts.

High lights: White.

Middle and deep tones shaded with Lemon Yellow, Indigo and Carnations (White). Payne's Grev.

FLOWER, F.	RUIT AND GAME PAINTING IN OIL COLORS—Continued.
Caruations (Pink).	{ High lights: White and Pink Madder. Middle tones: White and Rose Madder, to which add Carmine for deepest shades.
Carnations (Red).	{ High lights: White and Rose Madder, to which add Carmine for middle tones, and Purple Madder in darkest shades.
Carnations (Yellow).	{ White and Lemon Vellow for high lights, with Cadmium in middle tones, shaded with Indian Red for deep parts.
Cherries.	{ High lights: White shaded with Rose Madder, and Carmine for middle tones, and Purple Madder and Brown Madder for shades.
Calla Lily.	High lights: White shaded down to middle tones with Lemon Yellow, Indigo and Payne's Grey, to which add Ivory Black in deep shades. Stamen: White, Lemon Yellow, shaded with Cadmium and Indian Red.
Daffodils.	{ High lights: White and Aureolin. Middle tones: Cadmium Vellow, shaded with Cadmium Orange for deeper shades.
Duck (Wild).	{ Simple palette: Rose Madder, Yellow Ochre, Raw Umber, Indian Red, Cobalt Blue, Vandyke Brown, Emerald Green, Black and White.
Forget-me-nots.	Cobalt Blue shaded with White and Rose Madder for high lights, adding Ultramarine and Brown Madder in dark portions; buds: Rose Madder and White.
Grapes (Purple).	Rose Madder, Cobalt and White for high lights, to which add Carmine for middle tones, shaded with Purple Madder and Raw Sienna for shades.
Iris (Yellow).	Darkest parts of yellow flowers with Raw Sienna and Citron Vellow; for lightest tints: Strontian Vellow and White; for purple brown petals use Purple Madder, Rose Madder, Violet Carmine and White; shade both parts with Ivory Black. Leaves: Cobalt Green, Vellow Ochre, Raw Sienna, Ivory Black and White.
Iris Purple.	$\left\{ \begin{array}{l} \mbox{White and Permanent Mauve for high lights; shade with Carmine and Purple Madder for middle and deep shades.} \end{array} \right.$
Jonquils.	High lights: White; shade with Lemon Yellow, Indigo and Payne's Grey to middle and deep tones. Centers: Cadmium, Vermilion, Indian Red and White.
Lemons.	{ High lights: White and Lemon Yellow, shaded with Cadmium Lemon and Yellow Ochre for middle tones, with a touch of Cobalt. Deep shades: Cadmium Yellow, Raw Umber, Iudian Red and White.
Lilac (Purple).	Buds: Rose Madder, Cobalt and White. High lights in open flower: Cobalt Blue, White and Pink Madder, shaded to deepest tones with Purple Madder and Brown Madder.
Leaves (Delicate Light Green).	Gamboge and Sepia. Ultramarine and Naples Yellow. Cobalt and Iudian Yellow. Yellow Ochre and Indigo.

Zinober Green, extra light, light and medium. Leaves Yellow Ochre, Cobalt Blue, White and Black. Indigo, Indian Yellow, Black and White. (Grey Greens).

Yellow Ochre and Indigo.

FLOWER, FRUIT AND GAME PAINTING IN OIL COLORS-Continued.

Aureolin, Burnt Sienna and Indigo.

Brown Pink. Burnt Sienna.

Brown Ochre. Leaves

Oranges.

Pears.

(Brown Greens and Raw Sienna and Indigo.

Gamboge and Brown Madder. Brown).

Olive Green and Burnt Sienna. Indian Vellow and Purple Madder.

Indian Yellow and Rose Madder.

Indian Yellow, Indigo and Vandyke Brown.

Italian Pink with either Indigo or Cobalt.

(French Ultramarine may be substituted in the purer Tint.) Leaves Naples Yellow, to be touched on sharply and thick for strong and (Vivid Greens). catching lights, where they can neither be left or taken out.

> Zinober Green, deep. Emerald Green.

High lights: White shaded with Lemon Yellow.

Lilies of the Valley. Indigo and Payne's Grey for middle, and Black added for deep tones.

White shaded with Lemon Yellow, Indigo and Payne's Grey. Marguerites. For centers: Cadmium Yellow, Lemon Yellow and White.

High lights: White, Lemon Yellow and Yellow Ochre. Middle tones shaded with Cadmium, to which add Raw Sienna in Marechal Neil Rose. deep shades.

High lights: White and French Ultramarine, shaded with Rose Mad-Mignonette. der in middle tones, and Carmine for deep shades.

For the preparation of Mimosa use Raw Sienna with a little Siccatif, and when dry each little flower should be painted with Lemon Yel-Mimosa. low and Cadminm, adding a little White for the high lights, and Payue's Grey, very pale, for the shadows.

High lights: White, Vermilion and Rose Madder, with Scarlet Vermilion and Carmine for middle tones, and Purple Madder in deepest Nasturtiums (Red). shades.

White and Lemon Yellow in high lights, with Cadmium Orange in Nasturtiums (Yellow.) middle tones, shaded with Brown Madder for deepest shades.

> High lights: Pale Cadmium Yellow and White. Middle shades: Cadminm Yellow, Cadmium Orange, Vermilion, Raw

Umber, Burnt Sienna and White.

Shades: Cadmium Yellow, Orange Vermilion, Raw Umber and Ivory Black.

Pigeon (Wood Pigeon). Rose Madder, Yellow Ochre, Raw Umber, Indian Red, Cobalt Blue, This simple palette is Emerald Green (used pure), White and Black. ample.

High lights: White; shade with Cobalt, Indiau Yellow, Payne's Grey Pond Lilies. and Black for middle and deeper shades.

> High lights: Cadmium Yellow, Transparent Oxide of Chromium, Aureolin and White.

Secondary tints: Add Yellow Ochre.

Shades: Same, with Cobalt Blue and Blue Black.

FLOWER, FRUIT AND GAME PAINTING IN OIL COLORS-Continued.

Poppies.	{ Vermilion and Zinc White for lights. Rose Madder, Vermilion and Carmine for middle tints; add Purple Madder for shades.
Pansies (Purple).	{ Darkest parts: Permanent Mauve, Ultramarine and Purple Madder, adding a little White for lighter shades; centers with White and Lemon Yellow.
Plums.	∫ High lights: Cobalt Blue, Rose Madder and White, adding Purple Madder and Brown Madder for deep shades.
Rose (Wild Rose).	$\left\{ \begin{array}{l} \mbox{High lights: White, shaded with Rose Madder, Vermilion and Carmine for shades.} \end{array} \right.$
Rose (Tea Rose).	J High lights: White and Anreolin, shaded with Indian Yellow, Citron Yellow, Strontian Yellow and Black for middle and deep shades.
Rose (Red).	High lights: White and Rose Madder, with Vermilion and Carmine for middle tones, and Purple Madder and Brown Madder in darkest parts.
Rose Geranium.	{ High lights: White shaded with Rose Madder; shade with Vermilion, Carmine and Purple Madder for middle and deep tones.
Strawberries.	{ High lights: White and Rose Madder, shaded with Vermilion Carmine and Purple Madder for middle and deepest shades; certain lights sometimes require a touch of Cadminm.
Violets	{ Darkest shades: Purple Madder, Carmine and Cobalt; middle tints: Rose Madder, Cobalt Blue, adding White for lights.
Wistaria.	High lights: White; shaded with Rose Madder, Vermilion and Cobalt for middle tones, and Carmine, Purple Madder and Ultramarine in darkest shades.

An inability to draw can be overcome by using the Photo-Optican, described on page 55.

SUNDRY ARTICLES USEFUL IN OIL PAINTING.

(See Index.)

Lead Pencils.
Solar Prints on Canvas.
Thumb Tacks.
Compasses and Dividers.
Charcoal.

Water Colors.
Pantographs.
Drawing Boards.
Books on Oil Painting.

CENERAL SUCCESTIONS AND TERMS APPLICABLE TO ALL BRANCHES OF ART.

The Studio should be a room, the window or windows of which face the north; the shades should run from the bottom up, enabling the artist to cut off all the light from one or more windows, and the lower light from the window or windows in use.

The Light should fall on the work over the left shoulder of the artist; there should be no houses opposite to reflect light into the studio.

Accents in painting are the after-touches which indicate the strongest markings or details, whether high lights or the deepest shades.

Note.-Texture and handling can be best studied from high-class studies.

GENERAL SUGGESTIONS AND TERMS APPLICABLE TO ALL BRANCHES OF ART—Continued.

Accessories.—The secondary figures or parts of a picture that serve to give relief to the principal features.

Background.—The retired portion of a picture, which serves to throw the intervening figures or parts into relief.

Breadth.—The characteristic of contiguity as relating to light and shade; more truthfully defined as atmospheric perspective.

Complimentary Colors are those which afford a pleasing contrast to each other.

Foreground refers to that portion of a picture which is represented as being nearest the eye.

Foreshortening is the art of representing the distance between the near and the far parts of an object as greater than a measurement of the drawing proves to be the actual case.

Harmony is the effect of a proper arrangement of colors in a picture.

Hues are obtained by mixing a portion of one color with another.

Local Color is the predominant color of a picture.

Primary Colors are those which are simple, pure, numixed.

Relief is the term applied to the appearance a figure or a portion of a picture has of standing out in advance of those portions represented as being more distant.

Scale of Color is the range between light and shade as indicated between colors.

Shade refers to the chromatic composition of a color.

Secondary Colors. - A secondary color is the combination of two primaries in any proportion.

Tertiary Colors.—A tertiary color is the combination of two secondaries in any proportion, or a primary and its complimentary secondary in any pr portion.

Tint is the condition of a shade of color which arises from its admixture with water or White.

Tone is the condition of a color in which it appears other than it is.



CHINA PAINTING.



Materials.

A. LACROIX'S ENAMEL COLORS.

We import direct, consequently our goods are always fresh and desirable.

For Painting ou China, Porcelain, Etc.

In Tubes like Moist or Oil Colors, ready for Use.

BLACKS.

1249	‡ † ‡	Iridium Black (Noir Irididium) Ivory Black (Noir d'ivoire) Raven Black (Noir corbeau)	\$ 2 00 N 13 I 15 I
		BLUES.	
1250	**** *** *** *** *** *** *** *** *** *** *** ***	Delft Blue (Blen Delft), a dark Grey Blue Light Sky Blue (Bleu ciel clair), Sky Blue Old Blue (Bleu vieux), a dark Indigo Blue. Sky Blue (Bleu ciel azur), Sky Blue, rather deep Victoria Blue (Bleu Victoria), the color of smalt	 13 N 13 N 13 N 15 N 20 N 13 N 15 N 15 N 15 N 13 N
	†*	Two-Fire Blue (Bleu a deux flex\ a dark, true Blue BROWNS.	 17 N
1251	; † * * * * * * * * * * * * * * * * * *	Black Brown (Brun noir), a Grey Brown Brown No. 3 (Brun 3, bitume), a dark Brown Brown No. 4 or 17 (Brun 4 fonce ou 17), a rich Brown Brown M or 108 (Brun M ou 108), a warm Seal Brown Chestunt Brown (Brun marron), a Yellow Brown Dark Brown (Brun fonce), a deep, warm Brown Deep Red Brown (Brun congeriche), a warm Brown Light Brown (Brun Clair), a warm, light Brown Cuter Brown (Brun clair), a warm, light Brown Otter Brown (Brun sepia), a very Yellow Brown Sepia Brown (Brun sepia), a very Yellow Brown Vandyke Brown (Brun Yandyck), a rich, dark Brown Yellow Brown (Brun jaune), a warm Yellow Brown	 15 I 15 I 15 I 15 I 15 I 15 I 15 I 15 I
1252	‡†* ‡†* ° † °‡†*	GREVS. * Grey No. 1, Light (Gris No. 1 ou tendre), a warm Grey	 15 I 15 I 15 I 15 I 15 I 2 00 I

A. LACROIX'S ENAMEL COLORS - Continued.

GREENS.

13 T

1253 °t+* Apple Green (Vert pomme), a most delicate light Green

	†* Bronze Green (Vert bronze), a vivid Blue Green	20
	°+†* Brown Green No. 6 (Vert No. 6, brun), a warm Yellow-Brown Green	15
	* Chrome Green 3 B (Vert chrome 3 B), a dark, rich Green	15
	°‡†* Dark Green No. 7 (Vert No. 7, noir), a deep Green	15
	°++* Deep Blue Green (Vert bleu riche), a forget-me-not Blue	20
	‡†* Deep Chrome Green (Vert chrome riche), a beautiful Blue Green	15
	†* Deep Green (Vert russe), an intense Green	15
	†* Duck Green (Vert canard), a rich, deep Green	20
	†* Emerald-stone Green (Vert emerande), a vivid, true Green	15
	°‡†* Grass-Green No. 5 (Vert No. 5, pre), a deep Green	15
	†* Green No. 36 T (Vert No. 36 T), a dark, vivid Green	15
	* †* Moss Green J (Vert mousse J), a beautiful soft Yellow Green	15
	° †* Moss Green V (Vert mousse V), a little more vivid than "J"	15
	* Night Green (Vert lumiere) a dark, rich Green	20
	* †* Olive Green (Vert Olive), a warm Yellow Green	15
	t* Sap Green (Vert de Vessie), a warm, rich Green	15
	the particular vessie), a warm, field Green	10
	REDS.	
1254	† Bengal Rose (Rose Bengale), a rich Pink	15
	†* Bright Red (Ronge brilliant), an Orange Red	15
	†† Capucine Red (Rouge capucine), an Orange-Brown Red	15
	‡†* Carmine A Light (Carmin tendre A), a delicate Pink	15
	† Carmine No. 1 Light (Carmin tendre No. 1), a delicate Pink	1
	°‡* Carmine No. 2 (Carmin No. 2), the most serviceable Pink	17
	°‡† Carmine Deep No. 3 (Carmin No. 3 fonce), a rich Pink	20
	°‡ Carnation No. 1 (Rouge chair No. 1), an Orange Red	15
	Carnation No. 2 (Rouge chair No. 2), a deep Yellow Red	15
	ctt Carnation Deep (Ronge chair fonce), an Orange Yellow Red	18
	††* Crimson Lake (Laque Carminee), a deep Piuk	25
	† Japan Rose (Rose Japon), a Pink of a Purple cast	20
	†* Lake Red (Ronge Laqueux), a deep Brown Red	17
	††* Orange Red (Rouge Orange), an Orange Red	17
	†† Chinese Rose (Rose de Chine), a warm Pink	18
	† English Rose (Rose Anglais), a rich Pink	15
	Linglish Nose (Nose Magnats), a rich	
	PURPLES.	
1255	†† Crimson Purple (Pourpre carmoisi), a warm Reddish Purple	4
	†† Deep Purple (Pourpre riche), a rich Reddish Purple	40
	‡† Purple No. 2 (Pourpre No. 2), a Crimson Red	30
	°† Ruby Purple (Pourpre rubis), a rich Carmine Red	5
	†† Crimson Lake (Laque Carminee), a rich Pink	2
	VIOLETS.	
1256		3
	* Grey Violet of Iron (Violet de fer teinte grise), a Reddish Brown Grey	1
	the Light Violet of Gold (Violet d'or clair), a lighter Manve	15
	††* Violet of Iron (Violet de fer) a rich Red Brown	1
	RELIEF WHITE.	
1057	** Police White (Plana Police) for light light:	1.

A. LACROIX'S ENAMEL COLORS - Continued.

WHITES.

	† Chinese White (Blanc Chinois) † Permanent White (Blanc fixe)	15 N 13 N
	YELLOWS.	1011
1258	†* Dark Ochre (Ochre fonce) a Yellow Brown	15 I
	°‡†* Ivory Yellow (Jaune d'ivoire, 46 de Sevres), a delicate, fine Yellow	15 T
	° † Jonquil Yellow (Jaune jonquille) a bright Yellow	13 N
	†* Orange Yellow (Jaune orange), a Reddish Yellow	13 T
	the Permanent Yellow (Jaune fixe), a true Yellow	13 T
	°‡†* Silver Yellow (Jaune d'argent), a bright Golden Yellow	13 T
	"ti* Yellow for Mixing (Jaune a meler, 41 de Sevres), a delicate Canary Yellow	13 N
	††* Yellow Ochre (Ochre Jaune), a Yellow Brown	15 I
	FLUX.	
1259	†* Flux (Fondaut general), a medium	13 N
	RELIEF.	
1260	† Relief (Relief), over which to lay gold	13 N
	COLORS FOR GROUNDING.	
	These Colors are available for grounds, and will not bear mixing as a rule.	Each.
1261	° Celestial Blue [Bleu Celeste], a rather deep Sky Blue	
	Indian Blue [Bleu Indien], a deeper Sky Blue	20
	Lavender Blue [Bleu Lavande], a delicate Lavender	13
	Marine Blue [Bleu marin], a deep Sky Blue	20
	° Turquoise Blue [Turquoise bleu], a Sky Blue	20
	Reddish Brown [Brun modore], a Yellow Brown tinged with Red	
	Chamois Brown [Chamois], a Creamy Pink	
	° Carmelite [Carmelite], a beautiful Brown inclined to Red	
	° Celadon [Celadou], a beautifu! Sea Green	15
	° Gold Bud [Bouton d'or], a Golden Yellow	
	° Light Coffee [Cafe au lait], as coffee with a great deal of cream	
	° Chromium Water Green [Vert d'eau au chrome], a very delicate Blue	
	° Copper Water Green [Vert d'eau au cuivre], a delicate Blue Green	
	Grounding Green [Vert pour fonds], a bright, vivid Green	
	Turquoise Green [Turquoise Vert], a deep Sky Blue	
	Steel Grey [Gris d'acier], a cool Grey	
	Turtle Dove Grey [Gris Tourterelle], a Brownish Grey	
	° Isabelle [Isabelle], a deep Cream	
	Fusible Lilac [Lilas Fusible], a Lilac	15
	Maize [Mais], a Cream Vellow	
	° Mauve [Mauve], Pansy Purple Coral [Red Corail], a Yellow Red	- 0
	Rose Pompadour [Rose Pompadour], a Piuk tinged with Purple Salmon [Saumon], a Reddish Salmon	
	Chinese Yellow [Jaune Chinois], a delicate Pale Yellow	13
	Very Fusible Rose [Rose tres Fusible], a perfect Piuk	

^{*} Used for painting landscapes, leaves, etc.

⁺ Used for paluting flowers, fruit, birds, etc.

[‡] Used for painting figure subjects, Cupids, draperies, etc.

The most essential and salable colors in their line. It is from these the retailer should select his stock.

I Iron colors-that is, colors which have an iron basis.

T Colors which have a trace of iron.

N Colors that do not contain any iron.

G Gold colors—that is, colors which have a gold basis.

NOTE.—Tube colors should at all times be kept in a cool place, especially during the warm summer mouths, to prevent the colors forming a deposit and becoming hard in the tubes, it is well to occasionally change their position in the box, and not allow them to remain too long on one side.

A. LACROIX'S ENAMEL COLORS - Continued.

THE FOLLOWING COLORS WILL NOT BEAR MIXING.

Coral Red [Corail].
Chrom. Water Green [Vert d'eau au chrome].
Celadon [Celadon].
Steel Grey [Gris d'acier].
Isabelle [Isabelle].
Salmon [Saumon].
Copper Water Green [Vert d'eau au Cuivre].

Chamois Brown [Chamois]. Light Coffee [Cafe au lait]. Turtle Dove Grey [Gris Tourterelle]. Fusible Lilac [Lilas Fusible]. Chinese Vellow [Jaune Chinois]. Very Fusible Rose [Rose tres Fusible].

LACROIX'S SAMPLE PLATES.

1262	Sample Slabs, showing principal Colors of Lacroix, fired on ChinaEach,	\$2	00
1263	Sample Plates, showing Lacroix's full line of Colors fired, per Complete Set of		
	3 Plates	9	00
1264	Per Set of 2 Plates, showing Painting Colors	6	00
1265	Per Single Plate, showing Grounding Colors only	3	00
1266	Sample Slab, showing new Colors of Lacroix, fired on China		60

The Classification of Lacroix's Colors, as represented by signs and notes in the above list. represents a ponderous amount of labor, and has been prepared with great care from sources unquestionably to be depended upon. You will note that we have divided the colors into four classes, namely: "N" (colors that contain no Iron); "T" (colors that show a trace of Iron); "(colors with an Iron basis), and "C" (colors of a Gold basis). Our main reason for so doing is that it may be put down as a general rule that colors with an Iron basis cannot be mixed with colors of a Gold basis, simply because oxides of iron and oxides of gold destroy each other. To this rule a few exceptious exist, owing to the fact that the chemical destruction referred to brings about results pleasing to the eye. Now, let us mention, right here, a truth that we cannot too heavily underscore: China painting must not be attempted on the theory of BLINDLY following out to the letter a collection of undigested rules. There is no other branch of art that demands so strongly the constant use of COMMON SENSE. There is a reason for every rule we give, and by exercising your reasoning power the art will become delightfully clear and you will feel the ground firmly under your feet in any undertaking. You will derive genuine satisfaction from your success and will be afforded the consolation of understanding your failures. Instead of being bewildered and hopeless when the beautiful plate you so confidently sent to the kiln is returned a positive "fright," you will be able to see where you have violated the laws of common sense, and will cease to revile the poor Firer who, in ninety-nine cases out of one hundred, is in no sense to blame.

Let us look for a moment at China Painting and firing from this standpoint.

What is China? It is a hard, baked earthenware, dipped in glaze and fired. This crude definition, while it might startle a potter, will answer our present purpose.

What is Glaze? It is a transparent substance, not unlike varnish; at a certain degree of heat it becomes soft.

What is painting on China? Laying a thin coat of paint on top of the glaze. When the China is fired, the glaze becomes soft; the color sinks down into the glaze; the heat is reduced; the China gradually becomes cold and the glaze freezes over the color—or, in a sense, the paint colors the glaze.

Selecting China.—From the above it will be readily seen that the glaze is an important factor in judging China. Beware of China the surface of which presents the appearance of skimmed milk, which plainly shows a hard, thin, bluish glaze; for common sense would plainly tell us that there is not enough glaze here for our colors to sink down into, aside from the fact that ware of this description is certainly not beautiful or artistic. On the other hand, avoid Chine, that presents too deep or yellow a tint, as in this instance our colors would sink out of sight in the great depth of glaze, or become murky by combination with a glaze that is not transparent.

There is one particular line of China that we must taboo: namely, the heautiful and artistic

Belleek. In the hands of the beginner it is as dangerous as it is beautiful.

GENERAL INSTRUCTIONS.

Of course, it goes without saying that China should be free from black specks, cracks, scratches, indentations or blemishes of any kind.

Select China perfectly white, highly polished, of almost any manufacturer; but in judging of its merits, be governed by the above suggestions.

In spite of many printed statements to the contrary, China that has been in use may be safely decorated, provided, of course, the glaze has not been impaired.

Flux, we think, should be discussed independently of China Colors, as it is, in truth, not a color at all, but a medium somewhat akin to China Glaze. Now, for a little common sense again: When the color we lay on the surface of the glaze sinks down into it, a certain amount of the glaze is absorbed by the paint; we then add Flux to the paint to replace that portion of the glaze our paint has absorbed, and for the further reason that Flux helps unite the color with the glaze. If the ware upon which we are painting shows a deep, rich glaze (as, for instance, in the case of the soft paste English ware, and some of the German productions), we add no Flux at all to our paints; while in painting on ordinary ware, the proportion necessary is one part Flux to uine parts paint. As Flux itself is practically colorless, you will understand that it lightens any color with which it is mixed by thinning it. If not used with great care, it will impair the brilliancy and effect of the color with which it is combined; and if used in excess, will cause the work to blister. We will note bere that Lacroix sometimes puts more and again less Flux into the same color.

Mixed Colors should be stirred with the brush when used; without this precaution they are apt to separate—Light Blue will rise on Dark Blue, Yellow on Green, Yellow on Carnation, etc. It is on the same old principle of "shake the bottle before using."

Thickness.—China Colors get darker as you increase their thickness; but you must beware of putting on too much color, for if this is done, it will cause the ware to blister in firing, because the glaze can absorb just so much color, and no more. In preference to loading the color on too freely for first firing, it is preferable to fire the first coat and then apply a second.

Temperature of the Painting Room should be rather warm than cold, and never allowed to go below 62° Fahrenheit.

It is a recognized advantage to have an even temperature in the premises where the painting is done, and to have the objects to be decorated, and the materials with which you intend to work, for some time in the painting room before using them. If China objects are taken from cold or moist store-rooms, they should be decorated only after rubbing them with dry cloths, so freeing them from moisture and dust; and it is advantageous, even then, to let them stand for a few hours in the painting room, so as to let them take its temperature.

The reason for this is obvious. Many of the ingredients of the paints, as well as the oils and mediums employed in their manipulation, congeal when cold, and even when they themselves are of a temperature which insures a proper consistency and fluidity, contact with cold China would at once reduce their temperature; and if polarization of some of the component parts did not result, their perfect working properties would certainly be endangered.

Dust can be removed from China with an erasing point, or you can improvise one by driving a needle into the end of an old brush-handle.

The Studio, or working room, should have a north light, and you should so position yourself that the light falls over your left shoulder.

Removing Color After Firing.—Hydrofluoric Acid is sometimes used for removing color from China after firing. It is applied with sharpened sticks, and water is allowed to run over the work from time to time, that you may judge what progress you are making. Its fumes are so destructive to the glaze that it is necessary to apply wax to all parts of the article except that portion you intend to remove the color from. The bottle must be kept corked, as its fumes are poisonous. Gloves must be worn to protect the bands, as it will eat into the flesh. Its use is attended with such danger, and the results are so nusatisfactory, that now artists generally prefer to use Aloe's Fire Color Eraser, a thin coat of which is applied with a bristle brush. It is allowed to stand a moment and then wiped off with blotting paper, all trace of color coming off with the liquid.

GENERAL INSTRUCTIONS—Continued.

Finish to Work.—If your painting presents a rough, unfinished appearance, it may be greatly improved by dipping a cloth in wet powdered Pumice Stone and rubbing freely.

Glazing in China painting is much the same as in Oil; a delicate transparent color is prepared with Flux and oils and applied thinly over such parts of your work as require strengthening as to brilliancy or tone.

Brushes. - Always use as large a brush as the particular work in hand will permit.

Light.—Never allow the sun to shine in the working room, and, as we have before remarked, secure a north light, if possible.

Shading.—Where you cannot obtain the force you desire in the first painting, remember you can greatly strengthen and deepen your shadows by applying a second coat of the same color after first firing.

High Lights.—If for white flowers and drapery, leave the China itself exposed, or substitute a delicate wash of the color next in tone.

In color work, high lights are best produced with light, delicate touches of Aufsetzweiss Relief (page 89), which may be delicately tinged with the prevailing color, if desired. Aufsetzweiss may be applied so as to stand in slight relief.

Care of Work Before Firing.—Be careful not to spoil the decoration before firing by touching it or allowing the dust, etc., to settle on it. In every case it is advisable to allow the objects decorated to dry in the air before placing them in a muffle. Every new numfle should be fired at least once or twice thoroughly before using it for decorated objects. If the objects to be decorated are not perfectly dry at the time of laying on the color, the moisture will cause little white dots to appear after firing.

Palette Knives.—Horn Knives should be used for Gold, White Enamel, Relief Paste, Lacroix Carmines, Purples, Violets, Blues and White; in short, all "G" and "N" colors in list on pages 79-SI. Why? Because oxides of irou destroy oxides of gold, and the iron in a knife would affect these colors—or, in the case of White, the iron would rub off and discolor it. A stiff Steel Knife is best to use for all other purposes.

Test Plates. - We cannot too strongly urge the beginner to make Test Plates. Take any old plate for the purpose; you will find quite a number in the top of your China closet that "nobody broke." Whether you possess few colors or many, put them all on your Test Plate; apply each entirely too heavily at the outer edge and gradually reduce the thickness of the colors until they entirely disappear toward the middle; put some sign or number in Ivory Black opposite each color-for instance, D. B. G. for Deep Blue Green; C. R. for Capucine Red, or Nos. 1, 2, 3, etc., and enter in a book what each number stands for. Now mix such colors as you think will mix, numbering them in turn with Ivory Black, and when the whole is dry paint a band of Roman Gold around the plate so that it will cross each color, and have the plate fired. To show the great importance of a Test Plate, let us mention a few of the things it will tell you: In the first place, it will give the true color of each paint after firing; then, it will plainly tell you how heavily to apply each color to insure the bests results-for instance, you will see that all of your Pinks when heavily applied have an undesirable Purple or Yellow cast, but are beautiful and effective when but a thin or medium coat is laid. On the other hand, your plate will show that most of your Dark Blues look like thin coats of Washing Bluing when painted in thin or medium, and that the best results are obtained with these colors by a moderately heavy application. Turning to your Browns, you will be surprised to observe that in many the color, as well as the tone, is changed by the thickness of color. The band of Gold will give you a chemical analysis of your colors in the shape of a pleasant object lesson, for the presence and amount of iron in the color over which it crosses will be indicated by the degree of discoloration shown in the Gold itself; and the numerous little mixtures you have made will develop many beautiful and useful combinations, giving colors that you would never have dreamed of. A case well in point is the mixing of a Bright Green (Apple Green) with a beautiful Pink (Carmine No. 2); unless told, would you imagine that such a combination would produce

GENERAL INSTRUCTIONS-Continued.

the most beautiful Grey known in China painting? Yet such is the case. We will add one more, and possibly the most important, benefit to be derived from a Test Plate: You are painting from a study, and find yourself at a loss just what color to use to reproduce a certain color found in the study. Turn to your Test Plate and you will not only find the proper color, but will know exactly just how to apply it to secure the desired shade.

DRAWING YOUR DESIGN.—We mention several methods, arranging them in the order which we consider their respective merits entitle them.

With India Ink.—Use either the finest quality of stick India Ink, which you will grind on a China palette, plate or tile, as you would cake Water Colors, or what is preferable, the best quality of liquid India Ink; dip a cloth in turpentine, wipe the China to be decorated, and allow it to dry; sketch in the design with a fine brush, making a delicate, distinct outline. We give this method the preference because not only will the lines disappear in firing, but they will not be disturbed by painting backgrounds over them.

With Lithographic Crayon.—Outline the design lightly on the China, as with a lead-pencil. No preparation of the China is required, as the crayon marks readily. Remove false marks with a brush dipped in water. (This design would be obliterated by laying a ground over it.)

With Water Color.—Use Carmine or Rose Madder (a cheap quality prepared) and apply as in the case of Iudia Iuk.

Smoke and Turpentine.—In one sense this method should rank first, as the purity of the medium removes all doubt as to whether it will *fire out*. Collect the smoke of an ordinary candle by holding a plate or tile over it; mix this with turpentine, and proceed as with India Ink.

Drying Your Work.—We would much prefer to omit this clause, as we consider it more judicious to allow the work to dry without the assistance of artificial means. Your painting may he quickly dried over an alcohol lampor by placing the piece in a moderately warm oven. In either case the colors will lose their gloss and possibly change in hue. This, however, need not alarm, as their former brilliancy will be restored by firing.

Cleaning Brushes.—Use turpentine or alcohol. The latter is preferable; keep your alcohol well away from your painting and materials, and corked.

Painting.—The color should be laid in washes and shaded in that way as much as possible. Put your strokes where you want them, and leave them there; if a second stroke is necessary, wait until the first is dry before applying the second. In no instance are more than two strokes required.

When your work displeases you, wipe it out with a rag dipped in turpentine. Be sure the China is left clean and free from color.

Consistency of Color.—Until you are well advanced in China painting you had best content yourself with using the prepared Tinting and Painting Oils as the proper mediums with which to thin your colors. The quality of the oils and mediums employed in China painting are of the first importance; and while we have no fault to find with such makes as Osgood or Cooley, we naturally indorse our own oils, knowing their ingredients to be the purest obtainable, while the greatest care and skill are employed in compounding them.

The proportion of Tinting Oil to colors for painting is one-third oil to two-thirds color. If this does not produce the consistency of rich cream, rectified turpentine may be added. The color should flow smoothly from the brush. It should not be tacky, nor should it run.

Setting the Palette.—Put out only such colors as you absolutely require for the piece in hand, and a very small quantity of each. When not using cover well to guard from the greatest enemy of China painting—dust.

Regrinding Colors.—If a tube should become hard, take out from the wrong end, add Tinting Oil and turpentine and grind on a ground glass slab with a muller.

GENERAL INSTRUCTIONS-Continued.

Laying Grounds.—With dust in the room, a well-laid Ground is impossible.

Dip a rag in turpentine and wipe the China; when it dries you will find the surface has a tooth that will take a pencil mark. Trausfer your design with good impression paper, or sketch in with India Ink or Water Color, as described on page 85. Mix enough color to safely cover the Ground, as it is almost impossible to exactly match tints. As a mixing medium use either Tinting Oil or Balsam Copaiba (the latter preferred, as it does not dry so quickly), and see that your color so mixed is about the consistency of cream; apply with a tinting or grounding brush, as wide as you can conveniently use, certainly not less than one-half inch. Lay the color as evenly and quickly as possible. Bleud and soften with Dabbers (made of cotton tied up in linen free from lint) and Stipplers. Do not overwork your color, either in laying or bleuding it.

Stopping Out.—When your Ground is perfectly dry, paint that portion of your sketched design that you desire to remove the color from with Tar Paste thinned with Tar Oil, if too thick, and with Clove Oil, if the Ground is heavy. Remove the Tar Paste with a clean rag; the color will come with the paste, leaving the China exposed.

Another Method for Stopping Out.—After the outline of your design is sketched in with India Iuk or Water Color, and the Ground finished, as above described, mix some Oil Color, Madder Lake, with a few drops of Clove Oil or Lavender Oil and use this preparation as you would your Tar Paste.

Still Another Method for Stopping Out.—Sketch in your design with India luk. Paint inside the lines with a mixture of Gum, Whiting and Water. When dry, apply the background over all. If, when the Ground itself is dry, the placque or vase thus painted be dipped into cold water, it will be found that the stopping out mixture will come away, leaving the space occupied by it clear and clean.

To Erase Dry Color.—When the edge of a leaf or the outline of a design appears ragged, or there are other bits of color you wish to remove, use the Color Eraser.

Painting on Glass with Lacroix Colors requires great care. The most fusible color should be employed and a liberal quantity of Flux used.

NOTE.—We will speak of Oils, Mediums, Brushes and Kilns under their proper headings. We preserve this principle as much as possible that the student may the more readily turn to them for reference.

DESCRIPTION OF LACROIX COLORS.

The table on pages 79-81 did not permit as extended notes on some of the more prominent colors as we desired to give. We, therefore, alphabetically arrange the colors in question below, together with such information as may be serviceable to the amateur.

- Apple Green is one of the most serviceable colors in the list. Used pure it is a beautiful tinting color. It mixes perfectly with Silver Yellow and Jonquil Yellow for Yellow Greens; with Deep Blue Green to make Water Green; with Carmine No. 2 for a delicate Grey; with Carmine No. 2 and Chrome Green for Grey Greens in flowers; with Carmine and Purple for hazy atmospheric effects in landscapes. It also mixes well with all Greens. Requires very little Flux.
- Aufsetzweiss (Relief White) is used pure for high lights, or mixed with colors to make them lighter and more brilliant. It will not stand in as full relief as White Enamel, and is less transparent, and, therefore, is not effective for jewels, etc.
- Browns are all soft colors; mix well with all Greens, Carmines, Reds, Purple and Black, but not with Yellows.
- Brown Green.-Shading Green for leaves.
- Brown No. 4 or 17.—A deep, rich, reliable color; glazes highly; very desirable for monochrome painting; mixes well with Dark Green No. 7 for leaves and stems; used solid for coloring handles, etc.

DESCRIPTION OF LACROIX COLORS—Continued.

- Carmine No. 2 is the test color for the kiln; a little touch of it on the bottom of a plate or cup will reveal the fact of under or overfiring in the kiln. If fired at too low a temperature-Silver takes the upper hand, and the color has a dirty Yellow tint. If, on the contrary, the temperature is too high, the Silver shade is completely destroyed and the Carmine becomes Lilac or Violet.
- Carmine No. 3 is a beautiful, but treacherous color; it requires at least 1 th Flux.
- Carmine No. 1 seldom requires over 1/sth Flux; mixes well with Purples, Blues, Greens and Yellow for Mixing. Used pure for painting flowers and tinting grounds.
- Capucine Red.—One of the most beautiful Reds in the line; works well by itself in flower painting and backgrounds alike; requires no Flux, except when applied in thin washes; is friendly in combination with such colors as Deep Red, Brown and Brown No. 4 or 17.
- Carnations are a Pink Red or Flesh Red. They are very little affected by fire, but require about 1/sth Flnx when applied pure in thin washes. Carnation No. 2 mixes well with Ivory Yellow for flesh.
- Chrome Green 3 B.—Used pure for touching up and strengthening kindred colors, and mixes well with other Greens, Browns and Ochre.
- Dark and Deep Blue.—Serviceable in flower painting; combine well with Ruby Purple, making a pleasing line of Purple, Lilac and Lavender tints.
- Deep Red Brown.—Very rich in tone; used pure in flower and ground painting, and when applied in thin washes requires 1/4 th Flux; is a most serviceable shade for red flowers.
- Deep Ultramarine.—Used extensively in flower painting; Flux \(\frac{1}{2}\)ird; light washes for bluebells, forget-me-nots, etc.; shades with common Blue and a touch Ruby Purple.
- Dark Green No. 7 is effective for producing Olive tints when combined with Yellows; serviceable in making Greys, and is a good glazing color over Reds to soften them.
- Deep Blue Green is one of the most useful colors in the line; a perfect forget-me-not Blue, and is extensively used in painting that flower. It has a subduing effect when combined with any of the Greens; also used for shading pink flowers; when applied in thin washes for tinting, Flux \(\frac{1}{4} \text{th}. \)
- Deep Violet of Gold is usually a very unsatisfactory color as it comes from the tube, and requires regrinding, and \(^1\)/sth Flux. It is almost impossible to keep it in perfect condition, as it runs from the tube seemingly without the slightest provocation; combines perfectly with Ruby Purple and Victoria Blue, producing soft, deep pansy tints, and when combined with Victoria Blue alone gives delicate Purple tones; mixes well with Greens, Browns, Purples and Black
- Dark Ochre.-Little used for flowers; serviceable in painting game and landscapes.
- Deep Chrome Green is an excellant glazing color for increasing the brilliancy of Greens, Blues, Purples, Browns and Blacks.
- Emerald-stone Green.—A good strong shading Green for all the Dark Greens; will not mix with the Yellows.
- English Pink .- Used by many as a substitute for the Carmines.
- Grass Green. A capital glazing Green; mixes well with Yellow for Mixing for foliage.
- Grey Violet of Iron. Serviceable for distant foliage.
- Greys all appear to be short in Flux.
- Greens are very little affected in color by firing; require regular kiln.
- Grey No. 1.—Very delicate; used in shading white flowers and draperies; cannot be used over Pink or Yellows, and will not mix.

DESCRIPTION OF LACROIX COLORS-Continued.

- Grey No. 2 .- Darker than Grey No. 1.
- Grey for Shading .- Equal parts of Carmine No. 2 and Apple Green.
- Grounding Colors.—If laid in thin washes for delicate effects, add ¼th Flux. They are all pleasing in color; their selection depends upon the work in hand.
- Ivory Black.—Mixes well and used for strongest shading; requires the same fire as Carmines (M. & H. Brunswick Black is superior).
- Ivory Yellow .- A delicate tinting color and a good glazer; should be fired once only.
- Jonquil Yellow.—An excellent color used pure, and a good mixer for all delicate Greens.
- Japan Rose. A delicate grounding color; apply in thin washes.
- Light Sky Blue.—A delicate background color and a capital glazer for Greys and Blues which show a lack of Flux.
- Neutral Grey.—A good mixing Grey, and the only Grey that will mix with all the Blues; also mixes with all other colors except Vellows and Red; is the darkest of the Greys, and combines well with Sky Blue for painting sea weeds, fish, etc.
- Orange Yellow.—Very strong; peels when laid too heavily; mixes with Reds and Carnations for painting nasturtiums—will not mix with Greens, but does with Browns and Ochre.
- Orange Red holds its own very well and is heautiful for nasturtiums, the blossoms of the trumpet flower, chrysanthemums; shade with Capucine Red; second shading, deep Red Brown.
- Old Blue.—A very effective ground for gold and nseful in monochrome painting; requires two layers and the same number of firings; changes very little in firing, but we hold that the amateur should let all the dark Blues alone as much as possible, as they require very careful handling. Old Blue, as it comes from the tube, seems to be all oil, but if yon keep on squeezing, color will come at last. Although it would seem absurd, add oil and mix in the regular way.
- Olive Green. Applied as a thin wash over Purple flowers gives a delicate Grey cast.
- Purple No. 2. A delicate color for flower painting; a very safe color.
- Pearl Grey. —A delicate background Grey; mixed with a like part of Neutral Grey and a tonch of Chrome Green 3 B, a good Grey for flesh is made.
- Ruby Purple.—The most heautiful and useful Red known. Applied in thin washes for grounds and strongly fired, it produces a rich Crimson, which may be deepened by a second wash and second firing. Mix with Victoria Blue for Lavender tints—one part Purple, three Blue and one Flux. Also used for shading Pinks and Reds, and strengthening Greens for shading.
- Silver Yellow contains no silver; it is composed of Jonquil Yellow and Orange Yellow. It does not harm the Reds and is very useful with them. Used pure in flower and fruit painting, and with a touch of Brown No. 4 or 17 produces a good, safe substitute for Ivory Yellow.
- Sky Blue. A good mixing Blue.
- Sepia. -A first cousin to Yellow Brown in the characteristic of poverty of Flux. It fires out badly.
- Violet of Iron.—The most useful shading color known for Carnations; combines with Greens, but cannot be applied over them. Mixes with Dark Brown, Purple, Black and Reds.
- Yellow Brown.—Poor in Flux; add !4th. Mixes well with Greens for leaves and foliage. Does not turn Green when applied over Lavenders and Blues to soften them.
- Vellow for Mixing.—Must not be mixed with the Irou Reds or Browns. Mixes well with Greens to lighten them. A good glazer for Carmines to add warmth to their tone.

SUPERIOR RELIEF ENAMEL COLORS.

For Painting on Porcelain and Earthenware, in Style of Cloisonné Ward and Longwy Faience.

1268 In Quarter-Ounce Vials. Price, 25c each; per doz., \$2.40.		
*Relief White.	Deep Blue Green.	Deep Ruby Purple.
*Light Yellow.	Opaque Green.	*Rose.
Deep Yellow.	Turquoise Green.	*Light Red.
Lemon Yellow.	*Light Turquoise.	Dark Red.
Light Orange Yellov	v. Deep Turquoise.	Yellow Brown.
Orange.	Opaque Turquoise.	Brown.
*Light Green.	*Turquoise Blue.	Dark Brown.
Medinm Green.	Light Blue.	Extra Deep Brown.
Dark Green.	Deep Blue.	Pearl Grey.
Deep Green.	Dark Blue.	Black.
Apple Green.	*Light Purple.	Crackled White.

Medium Purple.

To be mixed with fat oil and turpentine. Used for high lights in relief, to imitate jewels, etc.

Note.—We do not believe in colored or tinted relief enamel colors; with your Lacroix colors you can tint *White Enamel* any desired color or shade by adding a sufficient amount of the necessary color to your White Enamel and mixing with the best fat oil.

MÜLLER & HENNIC'S ROYAL DRESDEN CHINA COLORS.

Moist, in Tubes.



For Painting on China, Eartheuware, Etc.

Ready for Use.

		WHITE.	Perti	uhe
1269	*Relief White	[Aufsetzweiss]		
		YELLOWS.		
1270	Egg Yellow	[Eigelb]		22
		[Citronengelb]		22
	*Canary Yellow	[Canariengelb]		22
	Relief Yellow	[Aufsetzgelb]		22
	*Ivory Yellow	[Elfeubeingelb]		22
	*Albert Yellow	[Albertgelb]		35
	*Yellow Ochre	[Ochergelb]		22
		GREENS.		
1271	Yellow Green	[Gelbgrueu]		25
	Blue Green, light	Blangruen, hell]		35
	Blue Green, dark	Blaugruen, dnnkel]		35
	Dark Green	[Dunkelgruen]		25
	Shading Green	[Schattirgruen]		25
		[Olivengruen]		25
	Grass Green	[Grasgruen]		25
	Turquoise Greeu	[Tuerkisgruen]		50
	Black Greeu	[Schwarzgrueu]		25

^{*}The most desirable and salable colors.

Blue Green.

MÜLLER & HENNIG'S ROYAL DRESDEN CHINA COLORS-Continued.

BLUES.

1272		[Luftblau]	30
		[Dunkelblau]	40
		[Carminblau]	60
		[Tuerkisblau]	50
		[Hellblau]	25
	Banding Blue	[Raenderblau]	22
	PINK	S AND PURPLES.	
1273	Rose Purple	[Rosenpurpur]	40
		[Carminpurpur]	60
		[Duukelpurpur]	65
		[Violet, dunkel]	65
		[Blauviolet]	35
	Rose		35
		REDS.	
		Mario.	
1274		[Gelbroth]	22
	*Pompadour Red	[Pompadour]	22
	*Brown Red	. [Brauuroth]	22
	*Flesh Red	[Fleischfarbe]	22
	*Pompadour Red, 1st quality	[Pompadour, 1. Qualitae]	30
		BROWNS.	
1275	Finishing Brown	[Ausarbeitungsbrauu]	25
	*Sepia Brown	[Sepiabraun]	22
	*Yellow Browu	[Gelbbraun]	22
	Dark Brown	[Dunkelbraun]	22
		[Chocoladenbraun]	25
	Chestnut Brown	[Kastanienbraun]	25
		BLACKS.	
1276	*Proposials Plack	[Braunschweiger Schwarz]	60
1276		[Schriftschwarz]	25
	Outrining Black	[Scarristander]	
		GREYS.	
1277	Grey for Flowers	[Grau fuer Blumen]	25
	*Grey for Flesh	[Grau fuer Fleisch]	25
		FLUX.	
1278	Flux	[Fluss].	22
1279	SAMPLE PLATE, showing above	e line Fired	3 00

^{*}These are the only colors the dealer should carry, and the only colors the artist will need. They are used for painting flesh and Dreeden flowers.

These colors are used the same as Lacroix's, as described on pages 82-86.

OSCOOD ART SCHOOL ROYAL WORCESTER POWDER COLORS.

Prepared and Ground Extra Fine. Put up in Vials.

For Royal Worcester and Doulton Decoration. Colors in this list fire without a glaze.

WHITE.

1000	N. M (1. 11/4.14)	Each
1280 1281	*Matt White, a pure White; mixes well	\$0.3
1282	Relief White (Anfsetzweiss), for high lights; may be tinted any color	3
1202		Ü
	BLACK.	
1283	Matt Black, a perfect Black; a good mixer	3
	GREY.	
1284 1285	Matt Neutral Grey, a cool, delicate Grey; a good mixer	; ;
	PINK.	
1286	Matt Pink, a beautiful, clear Pink; mixes with Light Blue, Lavender Celeste and Matt Brown	I 4
	REDS.	
1287 1288 1289	Matt Flesh Red, a warm Flesh Pink Matt Brick Red, a clear Orange Pink *Matt Dry Red, a bright Vermilion Red; a shading Red; mixes with Reds, but not with other colors	
		. 4
	PURPLE.	
1290	*Matt Purple, a beantiful, true Purple. By dilution very delicate tones are obtained add a little Light Blue for the different tints of Lavender; it will mix with Blues, Browns, Greys and Greens; shade with same, full strength	,
	VIOLET.	
1291	*Matt Violet, a rich Crimson violet shade; mixes with Purple. For darkest shadows use Yellow Brown and Matt Brouze Green No. 1; mixes the same as Purple	
	BLUES.	
1292	Matt Light Blue, a rich Sky Blue; mixes with Purple, Brown, Black, Deep Blue and Pink	
1293	Matt Turquoise Blue, a rich Green Blue; is used in flower painting; mixes with same	
1294	colors as Light Blue	1
1295	Matt Deep Blue, a beautiful Dark Blue; used generally for shading	
Note	.—Always use separate brushes for Blues to secure purity of color.	
	GREENS.	
1296	*Matt Olive Green, a warm Olive Green; an excellent strong mixing Green for flower painting; mixes with Purples, Browns and Greys; will shade with Browns and Reds	I
1297	Matt Blue Green, is really a deep Green Blue; is used for distant flowers and foliage, and should be transparently painted, if applied to tinted grounds; mixes with the same colors as Olive Green	; =
1298	Matt Dark Green, a vivid Dark Green; mixes with all shades of Brown, by which	
	the russet effects of warm Greens are obtained.	. 3
1299	*Matt Light Yellow Green, a bright Yellowish Green; a good local wash for leaves; nixes with Lemon Yellow for Light Green, and Yellow Brown for soft Olive tints	

OSGOOD ART SCHOOL ROYAL WORCESTER POWDER COLORS-Continued.

BROWNS

1300 1301	Matt Yellow Brown, a Golden Yellow with a suggestion of Brown
	YELLOWS.
1302	Matt Lemon Yellow, a delicate Lemon Yellow; it is the lightest of the Yellows, and shades with Gold Yellow; mixes with Light Green
1303	Matt Gold Yellow, a perfect Golden Yellow, used for shading; will not mix with other colors
	RELIEF.
1304	Gold Relief PastePer vial,
1304a	Gold Relief Paste, in tubes, ready for use
Note	:The directions to mix and apply Raised Paste will be found on page 97.

OSCOOD'S MATT BRONZE COLORS—Semi-Clazed.

PAINTING AND GROUNDING COLORS.

	Ground Extra Fine. Put up in Vials.
1305	*Matt Bronze Pink, a perfect Pink; mixes same as Matt Pink; the most beautiful
	Royal Worcester Pink we know of\$0 4
1306	Matt Bronze Salmon, a warm Grey; a Royal Worcester Cream; grounding color
	only 3
1307	*Matt Bronze Lavender, a beautiful true, Lavender; mixes with Pink and Light Blue 5
1308	
1308a	*Matt Bronze Terra Cotta, No. 2, a deep Red Terra Cotta
	An excellent local wash for flowers and leaves; mixes with Bronze Pink.
1309	*Matt Bronze Celeste, a delicate, beautiful, Blue; the most effective Light Blue we
	know of; tints well and is used for distant and delicate effects; mixes with Yel-
	low Brown, Bronze Pink, Greys and Browns 3
1310	*Matt Bronze Brown, a rich, dark Brown; mixes with Celadon, Terra Cotta, Laven-
	der, Pink, Purple, Grey and all Greeus; shades into Vellum and produces the old
	lvory effect, as seen ou Doulton
1311	*Matt Bronze Green, No. 1, a medium Bronze Green
1312	*Matt Bronze Green, No. 2, a dark Bronze Green
	Two more beautiful, effective Greens could not be imagined; they mix with all
	Greens for foliage, and are used for shading leaves same as Brown Green, No. 6,
	in Lacroix, and are also very artistic as grounds for raised gold work. No. 1 com-
	pares so favorably with the genuine metal bronzes that even when the two are
	upon the same piece of china it makes a valuable acquisition to the color box, to be
	substituted for bronze effects on handles, etc. After firing, traceries or cloudings of
	unfluxed Gold can be applied over it with wonderfully artistic results. If used for
	bands, outline or dot pretty designs on it with Relief Paste, and when fired, cover
	the Raised Paste with unfluxed Gold or Aloe's Pure Roman Gold; can be applied to
	the Raised Paste after it is dry, even before firing.
1313	*Matt Bronze Water Green, a most delicate Greenish Blue or Bluish Green; trans-
	pareut; mixes with Celadon, Bronze Green and Yellow Brown
1314	matt Bionze Celadon, a Beauthur Biae Grey
1315	Matt Bronze Yellow, a delicate Light Yellow; one of the most useful colors for modi-
	fring Greens for leaves. It is serviceable for flower painting and landscapes:

Matt Bronze Orange, a rich, warm Yellow.....

1319 *Coalport Green, a very good imitation of this most beautiful Green.....

*Matt Bronze Golden Buff, a warm Cream Yellow with a tinge of Brown; of great

Matt Bronze Coral Red, the brightest of all the Reds.....

30

30

40

30

1316

1317

1318

mixes with all Greens

service in deepening the tone of the Vellums.

^{*} The most essential and salable colors in this line.

OSCOOD ART SCHOOL SPECIAL CROUNDING COLORS.

1320	Royal Worcester Cream, of a Piukish Cream cast	\$0.30
1321	*Royal Worcester Ivory Vellum, No. 1, lightest shade	30
1322	Royal Worcester Ivory Vellum, No. 2, darker "	30
1322a	Royal Worcester Doulton Vellum, of a Grey cast	30

The above are used for painting and grounding. Royal Worcester Ivory Vellum, Nos. 1 or 2, can be made as rich and creamy as desired by adding Matt Golden Buff.

Important Notes.—Matt colors can be mixed or shaded with Matt Bronze colors, or vice versa. Matt or Matt Bronze colors of this make can be mixed or shaded with Matt, Matt Wax, Semi-Glaze or Gouache colors of any other make, or vice versa. Any of the above mentioned line or any of the colors of the several lines can be mixed or shaded with A. Lacroix or Mueller & Hennie's colors in tubes, or vice versa.

All remarks upon, or directions for using, given in connection with the Osgood line, apply equally as well to all other lines of Matt, Matt Wax, Semi-Glaze or Gouache colors. The reason we direct ourselves especially to the Osgood line is because we consider this line of colors to be better ground, more judiciously fluxed and prepared with greater care than those of any other maker we have tested; and aside from this, their colors and tints are, to our mind, more refued and better adapted to the use of the amateur.

The Royal Worcester Grounding Colors can also be used for painting, and, as they are semi-glazed, are not so easily defaced when applied to table ware in frequent use. Matt colors can be glazed into durability by adding one part of either Matt or Lacroix Flux, mixing thoroughly with four parts of color. They will still retain their opaque, soft effect, which can never be confounded with the high glaze of the tube colors, and will add another variety to the decoration of China. They will all mix with Lacroix colors, which glazes them to a certain degree, and then applied delicately over the vellum ground tint produces still another change. If outlined with paste and gold, two firings are necessary, unless you use Aloc's Pure Roman Gold, as suggested above. The Lacroix colors used pure and simple over delicate Royal Worcester ground tints gives a third variety, all differing in effect; and, in case you paint upon a ground tint not previously fired, make due allowance for the absorption of the colors, and the reducing effect caused by firing. They all require a strong fire.

Painting on Glass.—All of these colors can be used for painting on glass with the addition of one-fourth of Matt or Lacroix Flux to three-fourths of color.

DIRECTIONS FOR MIXING AND APPLYING ROYAL WORCESTER COLORS.

For Grounds.—Mix thoroughly with tinting oil; then thin with turpentine to a consistency that flows readily from the brush. Apply with a broad, flat tinting brush (say not less than one-half inch wide) in broad, flat washes. Blend with a deer-foot stippler, or use a dabber made of soft linen with cotton inclosed.

Another Method for Laying Grounds.—Apply grounding oil with a camel hair tinting brush. Let the work stand five minutes, and pad smoothly with a chamois skin pad (the pad can be used any number of times if kept clean and free from dust). It is now ready for the color, which should be dusted on with a piece of fine cotton.

For Painting.—Mix in the same manner as for grounds, and in painting, sketching, design, stopping out, etc., proceed in the same manner as described for Lacroix colors on pages 82 to 86.

^{*} The most essential and salable colors in this line.

WESTERN DECORATING WORKS' MATT WAX COLORS.

(Grnnewald and Busher.)

FOR PAINTING.

December 1

			Per viul.			Per vial.
11.	ax	Black G	\$0 25	Wax	Dark Grey	\$0 25
4	1.4	Dark Blue No. 7	. 30	**	Rose Pink	30
	1 4	Light Blue No. 6	25	14	Bright Purple	40
•	"	Chinese Red		44	Claret	40
4	6	Granite Red	25	44	Blue Violet	50
•	11	Brown, Dark	25	† "	Pansy Purple	50
6	1.4	Light Brown No. 5	25	"	White	
4	1.4	Sedge Green No. 10	25		Flux	20
4	4	Florentine Green			Bronze Brown	25
	1.6	Olive Green	25	† "	Chocolate Brown	25
† '	1.4	Shading Green	25		Reseda	25
+ '	6	Rose Leaf Green	25	"	Golden Olive	25
† '	4	Mix Yellow	25	4.4	Carrot Red	25
	4	Citron Yellow	25		Moss Green	25
		Orange Vellow .	25	4.4	Raspberry	25
4	4	Shell Grey	25	16	Evans Yellow	25
6	6	Steel Grey		"	Blush	25
13	24		FOR	TINTING.		
		I	er vial.	1		Per vial,
+11	ax	Yellow	£0 25	Wax	Light Pompadour Red	
1 "	6	Ivory	25	**	Old Piuk	
	4	Celadon	25	**	Celestial Blue	
•	4	Light Pink	25	4.6	Dawn	
		Light Blue		**	Sea Gull Grey	
t '	4	Jersey Cream		**	Olive Bronze Green	
,	4	Nile Green	25	- "	Brunswick Brown	25
4	6	Fawn	25		Night Green	25

Any of the above dark shades can be used for painting except Olive Bronze Green. This color should only be applied by dusting.

95

25

95

25

25

25

SEMI-CLAZE (MATT WAX) COLORS.

+ "

Old Rose

Smoke

Heliotrope

Eiffel Red.....

Pale Russian Green

Coalport Green.....

Lincoln

25

30

95

25

25

1325

..

"

SATIN FINISH.

Produce the Worcester and Doulton styles of decoration for table-ware and pieces frequently used; also may be applied to art pieces with Matt Wax Colors in their stead.

	Per via	ıl.	Per vial.	
†*Old Ivory	\$0 2	25	Light Pink	١
Evans Yellow	2	25	Nile Green 25	
†*Doulton Tiut	2	25	Snioke 25	,
Buttercup Yellow	2	25	Eiffel Red 25	
Pale Russian Green	2	25	Light Celestial Blue	
†Wax Yellow	2	25	Light Ivory 25	

Note.—For directions how to use, see page 93.

Dove Grey.....

Light Chocolate.....

Terra Cotta.....

Light Olive.....

Pompadour Red

Buttercup Yellow.....

Napoleon..... 25

⁺ Salable and desirable colors in this line.

^{*} Should always be put on in very light tints, and in the moist process. Other colors are to be used in the same manner as tinting colors.

Per box Per doz

CHINA PAINTING-Continued.

ALOE'S PURE ROMAN COLD.

You order a trial box, the quality of the gold will do the rest. We are selling our gold daily in forty States. The following are a few reasons why Aloe's Pure Roman Gold is endorsed by China decorators everywhere as superior to all other golds:

Because it may be applied over raised paste before firing and perfect results obtained.

Because it is higher in karat than any other gold in the market.

Because it contains more virgin metal than any other gold in the market.

Because it may be applied over bright gold with perfect results.

Because it may be returned if not satisfactory in every particular.

Because it contains no alloy whatsoever.

Because it is more readily manipulated than any other gold in the market.

Because it represents more for the money in quantity than any other gold in the market.

Because it comes from the kiln Gold Color and may be etched over without first finishing.

Because it wears better than any other gold in the market.

Because hair lines may be burnished freely.

Because it can be fired on glass.

P	R	Ĩ١	C	F	S.

	I CI DOA.	I CI (III)
1326 Aloe's Pure Roman Gold	\$0.70	\$8 00
1326a Aloe's Special Gold (unfluxed), for working over color	70	8.00
1327 Aloe's Pure Roman Gold, triple size	2 10	24 00
We also maunfacture the following goods:		
1999 Alasia Carray Call	Per box.	Per doz. \$8 00
1328 Aloe's Green Gold	ФО 10	φο υ υ
1329 Aloe's Red Gold	75	8 00
1330 Aloe's Brown Gold	- 75	8 00
1331 Aloe's Silver	. 70	7 20
1332 Aloe's Dresden Liquid Bright Gold; in boxes, containing one vial	of	
Dresden Liquid Bright Gold and one vial of Essence for Thinning	75	6 60
1332a Essence for Thinning, separate Per via	1.	25

331/2 per cent. is saved the decorator who uses Dresden Liquid Gold under Roman Gold.

For sale by artists' material dealers in every city of importance in the United States, or may be had direct of us.

Note.—The dozen price is for full dozens only Directions with each box.

ALOE'S DRESDEN LIQUID BRIGHT GOLD-In Bulk.

1333	Per	bottle,	containing	10 8	grains	- 10 10 - 10 10 - 10 10 10 10 10 10 10 10 10 10 10 10 10	\$ 5	2 75
	**		6.6	20	+ 6	111	. 8	5 00
		4.6	4.4	50	"		1:	2 00

ALOE'S DRESDEN ESSENCE FOR THINNING.

1334	Per	bottle,	containing	10	grains				\$0	50
		"	**	20	6.6					75

Directions for Using Aloe's Dresden Liquid Bright Gold.—Genuiue Dresden Liquid Bright Gold is best kept in corked bottles in a dark place at moderate temperature, and to be protected from dust and other impurities.

Liquid Bright Gold which has thickened on the palette or in the cup is to be thinned with a very small quantity of Thinning Essence—just sufficient to make it again readily flow from the brush.

If it is necessary to fill other bottles or vessels from the original ones, be careful that the same are perfectly dry and clean. Do not thin with anything else but our Thinning Essence. Too much thinning will spoil the rich Gold color and diminish the faculty of the Gold to stand a high temperature in firing. Do not use Liquid Bright Gold brushes for anything else but the Gold.

Apply a good even coat, working over as little as possible. If you wish to wipe it off do so thoroughly with a damp cloth. If you use turpentine for this purpose, the firing will bring out a Purple stain where the Gold was.

COOLEY'S COLD ON CLASS SLABS.

	Per box.	Per box.
1335	Roman\$0 75	Green Gold Brouze\$0 75
	Romau, large 2 25	Red " " 75
	Hard or Unfluxed 75	Silver Bronze
	Green Gold 75	
	WYNNE'S RO	MAN COLD.
1336	Wynne's Roman Gold	Per hox, \$0 75
J.	MARSCHING & CO.'S SUPER	IOR MATT OR BURNISH COLD.
•		Per box.
1337	Roman Gold	\$0 75
		75
		color
	Roman " large size	2 25
	J. MARSCHING & CO.'S	LIQUID BRIGHT GOLD.
1228	In packages containing one vial of Liquid	Gold and one vial of Essence for Thinning\$0 75
1000	in packages containing one viar or tiquid	Contains one visitor posence for a maning
	HASBURG'S R	OMAN COLD.
1339	Hasburg's Roman Gold.	Per box, \$0.75
	OSCOOD ART	SCHOOL COLD.
		Per box.
1340	Matt or Burnished Gold	\$1 00
	Hard, Unfluxed Gold, for over color excl	usively 1 00

WALTER'S ROMAN COLD.

(Ceramic Gold Works.)

	Per bo	x. 1	Per b	,zoo
1341	Roman	75	Red \$0	75
	Roman, large 2 5		Brown	75
	Special (unfluxed)		Silver	75
	Green	75		

How to Mix and Apply Roman and Other Golds.—Open the box, take out the slab and transfer the Gold to a larger one for convenience in mixing; put two or three drops of turpentine ou the Gold and mix thoroughly with a palette knife before putting in the gold brush (if the Gold should get a little hard, warm slightly after putting the turpentine in). Be sure and fill the brush with the Gold, working out the surplus on a palette. Use brushes that have never been used for colors, and keep a special palette, muller, slab, and brushes for Gold, to prevent waste from cleaning. In applying the Gold to China, cover the ware with a thin but even coating. Putting on a thick coat is of no benefit, as it is opaque and the surface only is seen. It must be no wash, however, but a solid even coat. As the turpentine evaporates quickly from the Gold in working, a little should be added frequently and the Gold remixed. The brushes also require frequent dipping in turpentine to keep the hairs all free and open. Use a large flat brush for broad surfaces, putting the Gold on as smoothly and evenly as possibly.

Note.—In mixing Golds use Rectified Turpentine only.

More Elaborate Directions.—Dust is ruinous to gold decorations. Roman or Matt Golds may be brought to a half-finish by burnishing with a glass brush after firing, or to a full finish by using the Agate burnisher. If you desire to further embellish a Roman Gold ground you can etch over it with a pointed Agate burnisher. Scroll designs executed in this manner are very effective.

Stipple Gold Effects or Cloudings of Gold are produced by applying the Gold with Fitch hair stipplers—dabbing it on in irregular designs.

Spattered Gold Effects are often very effective and artistic. They are produced by crushing the hairs of a medium size bristle brush so that the bristles stand out in every direction. Then roll it gently in Dresden Liquid Bright Gold, so that the ends of the hairs are covered, but not clogged. Touch it to the surface of the ware as though you were stippling it.

All Golds should be fired rose color heat. If Roman Golds are not satisfactory after first firing, regild and fire again. If Gold blisters in firing, rub down with finest emery cloth before regilding.

PASTE FOR RAISED COLD.

	Aloe's Superior Raised Paste, extra fine	Per vial, \$0	25 30
		Per tube,	50
	Hancock's Raised Paste for Gold	Per vial,	25
1346	Cooley's " " "	6.6	25
1347	Marsching's " " " "	1.6	25
1347a	Relief Paste for Raised Gold	"	20

Directions for Using Raised (or Relief) Paste.—We hold that Raised Paste should be mixed with the best fat oil only. Mix with a horn knife on a ground glass slab to the consistency of smooth paste. The paste should be thoroughly ground and absolutely free from grit. Some authorities claim that the addition of a little tar oil is beneficial, but we do not feel friendly towards tar oil for any purpose. It is well, however, when after the paste is mixed, but before using, to thin it with a few drops of rectified turpentine and rework it with the knife until of the proper consistency again, as this insures a more perfect mixture of the two ingredients. The evaporation of the turpentine may be hastened by breathing on the paste as you mix it.

It should be applied with long, thin liners, tracers or riggers, expressly prepared for the purpose (see No. 1432). Dots are best applied with small, short hair brushes (see No. 1436).

It may be safely applied over color or on the bare China, but the ware must be clean and dry. For effects in high relief, a second layer may be applied over the first while it is partially dry. Breaks in the paste, from chipping in first firing, may be repaired by another application for next firing, but this meuding is seldom satisfactory.

Gold Over Paste is applied after firing, solidly, leaving no trace of the paste showing. Unfluxed Gold is used for this purpose. Aloe's Pure Roman Gold, however, may be applied to Raised Paste when hard; dry before firing and perfect results obtained; and either our Roman or Special (unfluxed) are suitable for paste that has been fired.

Use of Raised Paste in Decoration.—For laying scrolls or designs over color or on the white China; for outlining flowers or designs in either Royal Worcester, Doulton or Lacroix painting, and for dividing tints, etc.

RELIEF WHITE ENAMEL.

1348	Aloe's Super	ior W	nite Ena	mel, extra	Per vial. \$0 25	Per doz. \$3 00
1349	Marsching's	White	Enamel	, hard	25	2 40
1350	Marsching's	6.6	* *	medium	25	2 40
1351	Sartorius'		4.4		25	2 40
1352	Hancock's		4.6		25	2 40

Directions for Using White Enamels.—Relief Enamel is treated in the same manner as Relief Paste, except that its application is different, which consists in applying it in dots, in imitation of jewels. It can be dropped into any size or form. Use a horn knife in mixing enamel, and fire once only. With good White Enamel and your Lacroix tubes you are independent of colored enamels, for by adding color to your White Enamel you can at once produce any shade of enamel desired; for instance, a little Deep Blue Green, mixed with White Enamel, will give you Turquoise or Light Blue Enamel; while with Carmine No. 2 you can produce almost any shade of Pink Enamel, etc., etc.

Other uses for enamel in decoration will suggest themselves as you progress.



ONE OUNCE.

OILS AND MEDIUMS FOR CHINA PAINTING.

NOTE.—While in Oil Painting effective work can be done even when indifferent or poor oils and mediums are used, in China Painting satisfactory results are impossible unless the oils and mediums used are pure. We have always prided ourselves on the superiority of our productions, and their high standard is now too universally acknowledged to call for further comment here.

			Per Bottle.	Per doz- Bottles-
1353	*†Aloe's Superior	Rectified Turpentine, 1 oz	\$0 10	\$ 1 00
1354	Aloe's	" 2 oz		1 50
1355	Aloe's "	Fat Oil of Turpentiue, "Essence Grasse," 1 oz	30	3 00
1356	*†Aloe's "	" " !! oz =	20	2 00
1357	Aloe's "	Oil of Lavender, 1 oz	25	2 50
1358	* Aloe's "	" " ½ OZ	20	2 00
1359	Aloe's "	Oil of Cloves, 1 oz	25	2 50
1360	Aloe's "	" " 1' 0Z	20	2 00
1361	Aloe's "	Balsam Copaiba, 1 oz	25	2 50
1362	* Aloe's "	" ¹ ₂ 0Z	20	2 00
1363	* Aloe's "	Grounding Oil, to dust on dry colors, 1 oz		3 00
1364	Aloe's "	" " " " " " " 1/2 OZ	20	2 00
1365	*†Aloe's "	Tinting Oil, to mix colors with, 1 oz	25	3 00
1366	Aloe's "	Tar Oil, 1 oz	15	1 80
1367	Aloe's "	Auiseed Oil, 1 oz	30	3 00
1368	Aloe's "	" " 1/2 OZ	20	2 00
1369	Aloe's Fired Co	75	9 00	
1370	Genuine Dresd	35	4 20	
1371	Genuine "	" " ½ oz	20	2 40
1372	Essence for this	nning Dresden Liquid Bright Gold	25	3 00
1373	Cooley's Tintin	25	3 00	
1374	Osgood's "	44	30	3 60
1375	Osgood's Tar C	0i1	15	1 80
1376	Sartorius' Grou	30	3 60	
1377		aste		3 00
1378	Hydrofluoric A	cid	1 00	12 00

^{*} These are the oils and mediums a dealer should carry.

[†] These are all the oils the amateur really needs.

NOTES.

Rectified Turpentine should be used for mixing Gold and Gold colors; also for cleaning brush for same.

Fat Oil is used in mixing Lacroix colors, Dresden colors, Royal Worcester colors, Raised Paste and Relief Enamel (see page 97).

Oil of Lavender. - Used as a drier and thinner.

Oil of Cloves .- Used in mixing LaCroix, Dresden and Royal Worcester colors.

Balsam Copaiba. - Sometimes substituted for Tinting Oil. Many prefer it.

Grounding Oil is applied to the ware and the dry colors dusted on for Royal Worcester effects (see page 93).

Tinting Oil is a combination of several oils, used in mixing Lacroix, Dresden and Royal Worcester colors. The most valuable oil in the list for the amateur.

Aniseed Oil. - Sometimes substituted for Oil of Cloves.

Aloe's Fired Color Eraser. - For removing color after firing (see page 83).

Dresden Thick Oll.—Sometimes substituted for Grounding Oil, and frequently used for mixing.

Essence for Thinning Bright Gold (see page 95),

Tar Oil.—Sometimes used with Fat Oil for mixing Raised Paste (page 97), and really valuable for thinning Tar Paste.

Tar Paste. - For removing dry color from China (see page 86).

Hydrofluoric Acid.-For removing fired color from China (see page 83).

CLASS JEWELS.

For Ornamenting Vases, Glass Shades, Novelties, Etc.

D 🗗 🙆 🧔 👩

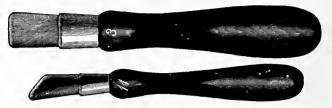
1379

SAPPHIRES, RUBIES, TURQUOISES, CRYSTALS,
AMETHYSTS, TOPAZES, OPALS, EMERALDS,
PEARLS, CORALS, GOLD, SILVER,
BRONZE, IRIDESCENT CRYSTAL, ROSE, Etc.

Directions for Applying Jewels.—Jewels are fastened to China with either Relief Paste, Cement for Jewels, or ordinary China Mending Cement. In the case of the two former a dot of the cement is touched to the ware and the jewel pressed down upon it and joined; but as too strong a fire will melt or displace the jewels, we prefer to fasten the jewels with ordinary China Mending Cement, after the decoration is finished.

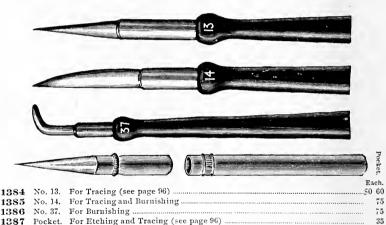
CHINA MENDING CEMENT.

BLOOD STONE BURNISHERS.



ACATE BURNISHERS.

For Roman Gold.



OUTFIT OF BURNISHING TOOLS.

A paste-board box containing:

1 Glass Brush, for matting Gold. 2 Leather (cleaning) Pads.
1 Pointed Agate Burnisher. 1 Bottle Burnisher's Putty.
1 Flat Blood Stone Burnisher. 1 Embry Flour.

\$\frac{1}{2}\$ Or \$\frac{1}{2}\$ O



CROUND CLASS SLABS.

For Mixing and Grinding Colors, Enamel, Paste, Etc.

	THIN PLATE.		EXTRA THICK.		
1389	4x 4 \$0	10	1390	4x4 \$0	20
	6x 6	15		6x6 8x8	30
	8x 8	20		8x8	40
	10x10	30			

HORN PALETTE KNIVES.

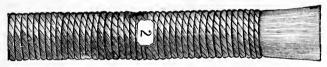


			No. 1389.	Each.	Per doz.
1391	4 in	che	s long	. \$0 10	\$1 00
	5	44	46	15	1 20
	6	44		20	1 75
	716	"	"	25	2 50
	9	4.4	4	30	3 00
	No.	0.	"Petite"—for working Gold	. 10	1 00

Horn Palette Knives are used for mixing Gold, Gold colors, Relief Paste, and Relief Enamel (see pages 84, 97).

CLASS BRUSHES.

For Scouring and Matting Gold.



Original Thickness and Half Original Length.

Each

1392 No. 1. 34 inch thick. \$0 25

No. 2. 34 " " ... 50

No. 3. 1 " " ... 75

For Burnishing Roman and other Golds, see page 96.

CLASS MULLERS.

To Grind the Color, Paste, Etc., with on the Ground Glass Slab.

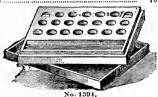
				Ea	ich.	Each
1393	1	inch	diameter	\$0	15	2 inch diameter\$0 35
	114			***************************************	20	212 " " 55
	113	6.6	6.6		2 5	Per 1b

CHINA PALETTE WITH COVER.

For Mixing Colors, and Arranged so as to Protect Colors From Dust When Not in Use.

Each. Per doz.

1394 With 21 Recesses and Cover.... \$0 75 \$9 00





ALOE'S CERAMIC ALCOHOL LAMP.

For Drying Color, Etc.

4-ounce.....(See article "Drying Your Work," page 85.)

TRACING POINTS.

1396 Price...... Each, \$0 10

COLOR ERASERS.



No. 1397. Each, \$0 40



No. 1398.



Color Erasers are used for erasing dry color, removing dust, etc. (See pages 83, 86.)



LINING AND BANDING WHEELS.

To Place on Tables.

For Putting Gold or Color Bands on China.

PATENT SELF-CENTERING CHINA DECORATOR'S WHEEL.

(Improved.)

The above is made of nickel-plated or japanned iron, and is the most accurate arrangement in the market for drawing lines on vases, saucers, etc. By using this, the most inexperienced decorator is enabled, with a little practice, to draw lines with the utmost accuracy. This new China Wheel has the advantage over the former one, in that the disk and arm-rest can be placed at different angles and made stationary, thus acting as a regular easel.



 1401
 Price, complete, nickel-plated
 \$20 00

 1402
 Price, " japanned
 15 00

SUNDRY ARTICLES USED IN CHINA PAINTING.

Lithographic Crayons, for drawing on Porcelain	See Index
Lithographic Pencils	
Crayon Holders	66
Lead Pencils	"
Tracing Paper	
Transfer Paper	
Palette Knives, Steel	
Hand-Books on China Painting	4.6
China Palettes, Oval and Square	. "
Articles for Decoration	
Palette Cups	
Water Colors	
India Ink	"
Turpentine in Bulk	"
Photographing on China	

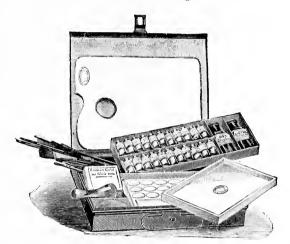
...... 2 00

. 2 50

CHINA PAINTING-Continued.

ALOE'S SUPERIOR JAPANNED TIN BOXES FOR LACROIX'S TUBE COLORS.

Polished White Linings.



1406	No. 1. 16 Divisions, fitted. Containing 16 tubes Lacroix's vitrifiable colors; 9 camel hair pencils for shading, tracing and outlining; 2 stipplers; 1 grounding brush; horn and steel palette knives; fat oil of turpentine; oil of lavender; china slab with 21 holes, slant and cover; transfer and tracing papers; sketching crayons; studies, etc
1407	No. 2. 24 Divisions, fitted. Containing 24 tubes Lacroix's vitrifiable colors; 13 camel hair pencils for shading, tracing and outlining; 3 stipplers; 1 grounding brush; horn and steel palette knives; fat oil of turpentine; oil of lavender; china slab with 21 holes, slant and cover; transfer and tracing papers; sketching crayons; studies, etc
1408	No. 3. 28 Divisions, fitted. Containing 28 Lacroix's vitrifiable colors; 13 camel hair pencils for shading, tracing and outlining; 4 stipplers; 1 grounding brush; horn and steel palette knives; fat oil of turpentine; oil of lavender; china slab with 21 holes, slant and cover; transfer and tracing papers; sketching crayons; studies, etc

158

156

10 ''

1234 "

1404 No. 2. 24 **1405** No. 3. 28

CHINA STUDIES AND DESIGNS.

An unsurpassed collection adapted for studies on China, from the best artists, selected with care. All the latest novelties received upon publication.

THE WILKE CHINA KILN.

For Firing Decorated China with Gas or Gasoline.



No matter how poor the gas—how high or low the pressure—success guaranteed. Not an ounce of fire-brick or tile employed in its construction.

Made in six sizes, viz.:

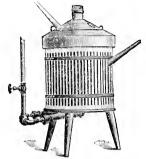
	Sizo.	Di	AM.	11	EIGI	ır.			WEIG	ит.	PRICE,
	No. 1		inches						150		\$ 20 00
	No. 3	12			14	"	**	44	250 350		25 00 35 00
$412 \\ 413 \\ 414$	No. 5	15 18 26	61	11	19 20 20	11		"	450 600 1200		45 00 75 00 125 00

This apparatus can be attached to any Wilke Gas Kilu.

Directions for firing furnished with each kiln sold, by which any amateur can fire successfully without any previous knowledge of this branch of the work.

FITCH CAS KILN.

For Firing Decorated China and Glass.



Complete with burner and stilts. Accommodates 14 large plates, or 25 to 35 pieces tea set size, firing the ware in two hours or less; consuming 60 to 80 feet of gas per hour. In adding this kiln to our list it brings them all within the reach of every amateur or professional decorator of glass or china who would perfect their own work.

Requires uo pipe to connect it with chimney, as it is smokeless; has been fully tested with gas generally in use. Can be set up in studio, laundry, cellar, or any place convenient. The external heat generated equals that from a stove.

Size of pot or oven 12x14 inches. Weight, boxed, 300 pounds.

FITCH CHARCOAL KILN.



	No.	Size.	Weight.	Each.
1417	1	10x12	250	\$15 00
	Fir	es from 15 t	to 25 pieces.	
1418	2	12×16	300	20 00
	Fir	es from 25 t	o 40 pieces.	

	No.	Size	Weight,	Eα	ch.
1419	213	15×16	400	\$25	00
	Fires	from 40	to 70 pieces.		
1420	4	.18x26	900	50	00
	Fires	from 80 t	o 125 pieces.		

Directions for use, charcoal lighter, and one gross stilts accompany each kiln.

This kilu is simple in construction, being made of cast-iron and fire-brick, and occupying but small space. It can be placed in use without pipe, chimney or flue; fired in a woodshed or on the open ground, or can be set up in an open chimney and used in the house.

Directions for Firing China are furnished with every kiln, and while those who do not fire themselves will not be particularly interested, we feel that our work would not be complete with, out a few remarks on the subject.

Kilns must be kept absolutely clean and the ware fired free from all dust, price-marks, either in ink or on labels, etc.

Any surrounding dampness will render satisfactory results almost impossible.

Fire trays, large dishes and plates in an upright position, and stool your kiln so that no two pieces of ware will touch each other at the sides, top or bottom of the pot. Pieces requiring the strongest fire should be placed at the bottom. Small articles can be safely fired inside of larger ones, using great care in placing your stifts.

Heat and cool your kiln gradually. Remember, China expands in firing.

Distribute small pieces of broken China painted with Carmine No. 2 all through your kiln to locate the degrees of heat in different parts, as Carmine underfired is Yellow Red in color; overfired, of a Violet tint in color; and a perfect Pink is developed by rose heat.

SUPERIOR QUALITY FRENCH BRUSHES.

Especially Manufactured for Painting on China, Etc.

The following illustrations of Pencils and Brushes have been made especially for us from original drawings of our goods.

In ordering brushes, it is only necessary to mention the kind wanted and the numbers of the respective sizes, as the illustrations show the exact length of hair and general style of the original article.

The quills are compressed to obviate the possibility of hairs dropping out, and the stock is the purest to be obtained.

POINTED SHADERS.

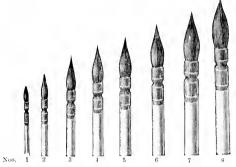


1499	No 1	F	ach. 0 05	Per doz. \$0.45	No.		er do \$0	
				50	No.	6 09		90
				60	No.	7 09		95
				70	No.	8 10	1	00
								75

A most serviceable brush for painting.

SHORT PAINTING BRUSHES.

Superfine Camel Hair in Quills.

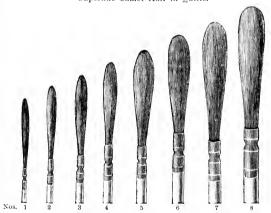


1423	No. 1		Per doz. \$0 45		5			Per doz. \$0/80
	No. 2	05	50	No.	6.		09	90
	No. 3	06	60	No.	7		09	95
	No. 4	07					10	1 00
	Assorted sizes		'					75

This is the most popular painting brush in the liue.

SCROLLERS.

Superfine Camel Hair in Quills.

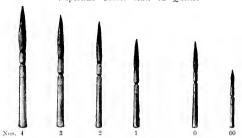


For Lining and Banding.

1424	No. 1 \$0 05	Per doz. \$0-45	No. 5 \$0 08	Per doz. \$0.80
	No. 2 05	50	No. 6 09	90
	No. 3 06	60	No. 7 09	95
	No. 4 07	70	No. 8 10	1 00
	Assorted			75

MINIATURE PENCILS.

Superfine Camel Hair in Quills.



For Painting Small Details, Etc.

1425	No. 00		Per doz. \$0-25	No. 2	Each. 1 \$0 04	
	No. 0	03	25	No. 3	05	40
	No. 1	03	27	No. 4	05	50
	Assorted					30

TRACERS.

Superfine Camel Hair in Quills.



For Painting, Tracing and Lining.

1426			Per doz. \$0.45	No. 5 Each. P		
	No. 2	05	50	No. 6 09	5	90
	No. 3	90	60	No. 7		95
	No. 4	07	70	No. 8 10	1 (00
					. 7	75

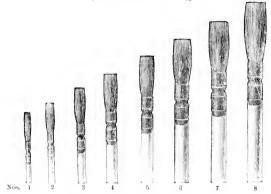
HAVILAND TRACER.

1426a Each.....

\$0.10	Par dozen	

SQUARE SHADERS.

Superfine Camel Hair in Quills.

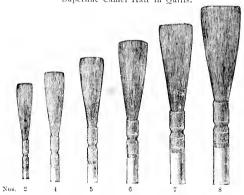


For Shading and Painting.

1427	No. 1		Per doz. \$0-45			Per doz. \$0.80
	No. 2	05	50	No. 6	09	90
	No. 3	06	GO	No. 7	09	95
	No. 4	. 07	70	No. 8	10	1 00
	Assorted					75

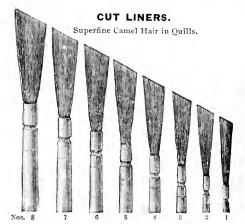
SQUARE LINERS.

Superfine Camel Hair in Quills.



For Shading, Lining, Painting and Banding.

1428		Per doz. \$0-45	No. 5 \$0.08	Per doz. 80/80
	No. 2 05	50	No. 6 09	90
	No. 3 06	60	No. 7 (19	95
	No. 4 07	70	No. 8	1 00
	Assorted sizes			75



For Banding.

1429		Per dez. £0-60	No. 5 50 09	Per doz.
	No. 2 06		No. 6 10	
	No. 3 07	70	No. 7 12	1 10
	No. 4 08	80	No. 8 15	1 20
	Assorted sizes			. 90

CROUNDING BRUSHES.



No. 11.

1430	No. 10.	Superfine (Camel	Hair in	Quills,	pointed		\$1 80
	No. 11.	Superfine	6.6	6 4	4.6	square	15	1 80

ALOE'S SUPERIOR RUSSIA SABLE TINTING BRUSHES.



Polished Handles.

	Each,	Per doz.	Each.	Per doz.
1431	3/s-inch\$0 20	\$2 40	3/4-inch\$0 35	\$4 20
	*12 4 25	3 00	7, " 40	4 80
	5, 44 30	3.50	*1 " 50	6 00

This brush is one of our great specialties; it is the finest brush money can make, and is almost indispensable for tinting, laying grounds, applying broad washes, etc.

^{*} The most salable sizes,

ALOE'S SUPERIOR RED SABLE LINERS.

Polished Handles.		Each.	Per doz.
1439	*No. 1	\$0 10	\$1.00
	No. 2	12	1 25
	No. 3	15	\$1 50

It would be difficult to get along without this brush; it is used for applying Raised Paste, lining in Gold and color, scrolling and delicate tracery, painting stems of flowers and fine lines of all description.

CENUINE FITCH HAIR STIPPLERS OR DABBERS.



Wire-bound. For Blending. Square or Slanting.

	Wile-bound.	ror bicha	ing. Square or Stanting.		
	Each.	Per doz.		Each,	Per doz.
1433	No. 1	\$0 60	No. 5	\$0 12	\$1 00
	No. 2 06	60	No. 6	13	1 10
	No. 3 08	70	No. 7	15	1 20
	No. 4 10	80	No. 8	15	1 40
	Assorted sizes				1 20

Fitch Hair Stipplers are used in portrait, flower and landscape painting, to blend color and soften out the strokes of the brush; also for blending background around handles, on raised or irregular parts of the China, and for applying Gold for clouded effects.

^{*}The most serviceable size.

CENUINE FITCH HAIR STIPPLERS.

Wire-bound Quills. With Wood Handles. Square.

				Each.	Per doz.	Each.	Per doz.
1434	No.	2		\$0.30	\$3 60	No. 8	\$ 9 00
	No.	4	*******	. 45	5 00	No. 10 1 10	12 50
	No.	6		65	7 50	No. 12 1 35	16 00



Slanting Points. (Deer Foot.)

1435			No. 8	Per doz. \$ 9 00
	-		No. 10 1 10	
	No. 6 65	7.50	No. 12 1 35	16 00

ALOE'S SUPERIOR RED SABLE CHINA PAINTING BRUSHES-Extra.



	Nos. 1 2 3 4	ð 6	7 8 9 10 11 13	
	Ea	ch Per doz.	Each.	Per doz.
1436	No. 1 \$0	10 \$0 90	No. 7	\$2 00
	No. 2	10 1 00	No. 8 20	2 20
	No. 3	10 1 20	No. 9 20	2 40
	No. 4	15 1 40	No. 10	2 60
	No. 5	15 1 60	No. 11	2 80
	No. 6	15 1 80	No. 12 25	3 00

and artists alike.

This brush is another of our specialties. It is made of the finest Red Sable hair and is adapted to China painting in all its branches. We cannot too strongly recommend it to amateurs

INSTRUCTIONS IN CHINA PAINTING.

We assume you have carefully studied the table on page 79 and all matter following, relating to China painting, that you may apply the rules and principles as heretofore set down to the following palettes and directions for painting certain flowers, and to which we have added a number of other subjects which we believe will prove of interest. For your further assistance we have arranged them alphabetically.

The following matter has been prepared with great care, and in no instance has chauce been allowed to enter into the instructious given. The subject-matter has been obtained from the highest authorities and represents the results of years of constant practice by the first ceramic artists. In this work it has been our constant aim to give you simple facts, not elaborate theories, and to present all matter without any attempt at elaboration, but in such form that you can use it.

The following directions and palettes are simple and practical; do not attempt to amplify the palettes or deviate from the directions until you are thoroughly conversant with the art.

USEFUL REFERENCES.

Sketching in Design,	see pag	es	85	Enamel Work, s	ee pag	ges	89
Painting,	44		85	High Lights,	++		84
Backgrounds,	4.6		86	Stopping Out,	4.6		86
Gold Work,	4.4		96	Color Lists,	* "	79 to 81 and 89 to	94
Raised Paste Work,	4.4	*****	97				

Note.-Leaves, in most instances, will be given under separate heading.

Note.-M. & H. or Dresden colors require intense firing,

- Apple Blossoms.—(In Lacroix colors.) This flower requires great delicacy of coloring; it should be put in with a very thin wash of Carmine No. 2, letting this melt away into the white of the China. A little Apple Greeu mixed with the Carmine gives a beautiful Pale Grey for the shading. Centers of a Pale Lemon-like Vellow (Yellow for mixing), with the stamens delicately suggested with Brown No. 4 or 17, but not too much minute detail.
- Apple Blossoms.—(Royal Worcester.) Foundation tint: Matt Brouze Pink shaded into Matt Bronze Vellow. Shade with Matt Bronze Pink. When dry, a thin wash of Matt Bronze Orange may be applied over the Pink to soften it. The Greens should be of Matt Vellow Green shaded with Matt Bronze Green No. 1 for deeper shades. Stems: Last two colors, with greater strength. When dry, outline with Raised Paste and Gold.
- Anemone.—(In Lacroix colors.) Centers: Violet of Iron shaded with Ivory Black. High lights (Pink.) of flower: Carmine No. 1 shaded with Carmine No. 2. Shadows: Carmine No. 2 and Apple Green.
- Anemone.—(Royal Worcester.) Centers: Matt Black. Local tint: Matt Bronze Pink and Matt (Pink.) Purple. Shade with strong touches of Matt Black.
- Anemone.—(In Lacroix colors.) Centers same as above. High lights of flower: Clear China. (Yellow.) Middle tints: Yellow for mixing. Shadows: Carmine No. 2 and Apple Green. For stripes (should they appear): Ruby Purple and Sky Blue.
- Anemone.—(Royal Worcester.) Centers same as above. High lights of flower: Ivory Vellum (Yellow.) No. 1 softened with Matt Lemon Yellow. For foundation tint: Deeper shade Matt Bronze Celadon.
- Backgrounds.—See pages 86 and 93.

In Lacroix or Royal Worcester colors. Thin color with Tinting Oil or the first quality of Balsam Copaiba. For small pieces a little Rectified Turpentine or Lavender Oil added is often advantageous; but on larger articles either of these ingredients are apt to make your color dry too quickly to permit you to properly stipple and blend and ground the tint.

INSTRUCTIONS IN CHINA PAINTING—Continued.

- Blackberries.—(In Lacroix colors.) Local color: A wash of Ruby Purple and Victoria Blue in proportion of one to four, adding Ivory Black in shadows and edging with Ivory Black.
- Butterflies .- (In Lacroix colors.)
 - Light Yellow. Local color: Jonquil Vellow. Shade with same. Add Brown, Green and a touch of Orange Yellow. Tip wings with Yellow Ochre shaded with Brown No. 4 or 17.
 - Yellow. Jonquil Yellow ontlined with Yellow Ochre and Brown Green No. 6. Lower wings: Orange Yellow and Brown Green No. 6. Body: Brown No. 4 or 17. Feelers: Ivory Black. Markings: Brown No. 4 or 17 and Violet of Iron.
 - Brown. Brown No. 4 or 17, shaded with same and Ivory Black for deeper tones. Cut out lights and glaze with Yellow Ochre. Markings: Capacine Red shaded with Deep Red Brown.
 - Elue. Turquoise Blue shaded with Brown Green No. 6 worked into the Blue.
- Crabs.—(In Lacroix colors.) Local tint: Brown Green No. 6 shaded with Deep Chrome Green (Soft Shell and Dark Green No. 7. Claws: Carnation No. 1 shaded with Violet of Iron. Crabs.)
- Clover.—(Iu Lacroix colors.) Paint Clover Blossoms with Light Violet of Gold. Shade with same (Pink.) or with Deep Violet Gold, and touch the tips of the petals with Ruby Purple. Some of the blossoms should be quite pale, almost a Pink, and others darker and more decidedly on the Purple.

Pink Clover is not effective in Royal Worcester.

Clover.—(In Lacroix colors.) High lights: Pure China or Relicf White. Local tint: Apple Green (White.) and Yellow for mixing, shaded into Yellow Ochre and Violet of Iron. Shade with Apple Green and Carmine No. 2.

White Clover is not effective in Royal Worcester.

- Clematis.—(In Lacroix colors.) A clear tone of Celestial Blue mixed with Light Violet Gold and shaded with the same; put on with more body a litte Ruby Purple and Dark Blue in the deeper portions, and Neutral Grey mixed with the same Blue for the shadows. Two firings.
- Clematis.—(Royal Worcester.) Centers: Matt Yellow Green and Matt Lemon Yellow streaked with Matt Purple and Matt Bronze Pink. Flowers: Matt Bronze Lavender shaded with same full strength. Deep shadows: Matt Purple.
- Cactus.—(In Lacroix colors.) Carmine No. 1 shaded with Carmine No. 2 and Apple Green; (Pink.) strengthen with Carmine No. 2.
- Cactus.—(Royal Worcester.) Thin wash of Matt Bronze Pink shaded with same. When dry may (Pink.) be softened with thin wash of Matt Bronze Orange.
- Chickens.—(In Lacroix colors.) Foundation color: Ivory Yellow shaded into Orange Yellow. Mix (Yellow.) Yellow Brown, Brown Green No. 6 and a touch of Ruby Purple for those portions suggesting Grey tints. For eyes use Ivory Black and shade with same. Feet: Brown No. 4 or 17 touched up with Neutral Grey and Yellow Ochre. Bill: Orange Yellow.
- Chickens.—(In Lacroix colors.) Foundation color: Ivory Black and Victoria Blue shaded with (Black.) Ivory Black. (For further suggestions see above.)
- Cupids .- (In Lacroix colors.) Style of Boucher.

To paint (Cupids) in the style of Boucher, begin by transferring your design to the China.

Then you sketch the lines of the face and the fingers and toes with Carnation No. 1. When this sketch is dry, the reflected lights are marked with Vellow Brown mixed with Iyory Vellow.

The local tint of flesh color is laid on immediately after. It is compose I of one-third Carnation No. 1 and two-thirds Ivory Vellow.

INSTRUCTIONS IN CHINA PAINTING-Continued.

With a little Yellow Brown for reflected lights, stippling evens the two colors placed side by side, and blends them one into the other. Let the work dry, then heighten by half a tone the extremities of the hands, feet, knees, etc. Sketch in the hair and accessories, the clouds and background, while the local tint is drving.

RETOUCHING.—When this first painting has lost nearly all its moisture, return to it again; work the shadows by stippling some Brown No. 17 mixed with Sepia, Yellow Ochre, Light Grey and a touch of Blue Green for the transparent parts. Where the flesh is brown, the reflected lights are made with Yellow Ochre throughout, and the scale of Browns is more used. A touch of Violet of Iron warms up the shadows and approaches nearer to Vandyke Brown in oils.

Currants.—(In Lacroix colors.) Light wash of Orange Red for local tint. Shade with same for shadows, touching up with Dark Green No. 7 for deeper tones. Erase high lights and markings with erasing point and glaze the former with Grass Green, the latter with Yellow Brown.

Cherries.—(In Lacroix colors.) Foundation tint: Carnation No. 3. Shade with Capneine Red into (Yellow.) Ivory Yellow, touching the latter with Orange Yellow, and blend with stippler. Cut out high lights with erasing knife. After first fire on the Orange Yellow foundation lay in shadow tint of Yellow Brown, adding a touch of Brown Green No. 7.

Cherries.—(In Lacroix colors.) Orange Yellow shaded with Capucine Red. (Red.)

Cherries.—(In Lacroix colors) Deep Red Brown shaded with Ruby Purple. (Deep.)

Drapery.—Blue. (In Lacroix colors.) Deep Blue Green shaded with Neutral Grey, or Victoria Blue shaded with itself.

Blue. (In Mueller & Hennig colors.) Turquoise Blue and Dark Blue touched with Carmine.

Black. (In Lacroix colors.) Raven Black shaded with Neutral Grey and a touch of Yellow Ochre.

Black. (In Mueller & Hennig colors). Brunswick Black, shaded with Turquoise Blue for lights, and Sepia Brown for deep tones.

Red. (In Lacroix colors.) Ruby Purple shaded with Carnation No. 2 and Neutral Grey (probably requiring three thin washes and as many firings to get desired strength of color).

Pink. (In Lacroix colors.) Carmine No. 2 shaded with self and Apple Green.

Green. (In Lacroix colors.) All the Greens for drapery can be shaded with Browns, Red and Carmines.

Green. (In Mueller & Hennig colors.) Brunswick Black and Canary Yellow shaded into Yellow Green, adding Shading Green and Sepia Brown for deep tones.

Flesh.—(In Lacroix colors.) To paint flesh with Lacroix colors, or, in fact, with any colors, the amateur should be restricted to a simple palette, as it affords less opportunity for getting opaque or muddy flesh color which ruins nine-tenths of the figure-painting we see. Lay in the face or figure to be painted with a clear tone of Ivory Vellow mixed with Carnation No. 2. Suggest the shadows (but do so delicately) with Deep Red Brown and Neutral Grey. Then for the second fire retouch with your shadow color, adding a little Turquoise Blue in the cooler portions, and a hint of Vellow Brown where it requires a warmer shadow tone. With these few colors we have seen beginners secure excellent results on their very first figure piece, the directions being so extremely simple that they cannot go very far astray. Deep Red Brown in Lacroix colors is the nearest thing to the Dresden Pompadour, and very like it.

Flesh.—(In Mueller & Hennig colors.) For flesh tints use Albert Vellow warmed with Pompadour Red and shaded with Sepia Brown and a touch of Bruuswick Black. Where it is required, Turquoise Blue or Blue Green may be added to cool the shadow tints.

INSTRUCTIONS IN CHINA PAINTING-Continued.

- Forget-me-nots.—(In Lacroix colors.) Use Deep Blue Green; for those in the highest light, put the color on very thin, leaving some of the petals almost white; use the same color for the medium ones, only put on with more strength; and for those behind or in shadow a little Neutral Grey should be used with the Blue. The buds are a delicate pinkish tone and should be put in with a touch of Carmine No. 2. The centers are of Mixing Yellow with a minute touch of Yellow Brown or Carnation No. 2 (according to taste) outside the Yellow.
- Fish.—Black or Green Bass. (In Lacroix colors.) Paint the tail and the fins that appear of a Brownish color with Brown, 4 or 17, and Neutral Grey shaded and strengthened with Ivory Black; and for those fins that have a suggestion of Red, Carnation No. 1 and Yellow Ochre should be added. All parts should be outlined more or less delicately with Ivory Black; use Grey No. 1 for local color, and for the Blue of the eye, Sky Blue. A thin wash of Carnation No. 1 is required for certain parts on the head. After first firing glaze those parts suggesting Brown with a thin wash of Brown, 4 or 17; those which partake of a Green tone with Chrome Green 3 B, and when dry with great care lay a thin wash of Sky Blue over the upper part. Relief White for high lights.
 - Pickerel. (In Lacroix colors.) Same as above, with the exception that localtint is composed of Brown Green No. 6, shaded with Ivory Yellow for light tones and Dark Green No. 7 for deep shades, to which, of course, Ivory Black is added. Foundation for scales, etc., is laid in with Grey No. 1.
 - Pike. (In Lacroix colors.) Wash upper part of body with Chrome Green 3 B deepened with Dark Green No. 7, and with this exception as above.
- Files.—(In Lacroix colors.) Blue Green shaded with Purple No. 2, and for wings Deep Chrome Green edged with Yellow for Mixing.
- Fruit. (In Lacroix colors.) See Currants, Cherries, Grapes, etc.
- Grapes.—(In Lacroix colors.) Local color: Deep Blue, Ruby Purple and Ivory Black; leave or erase (Purple.) the high lights and wash with Victoria Blue. Where the grapes suggest Green use Apple Green and Yellow for Mixing, shading with Brown Green No. 6.
- Grapes.—(Iu Lacroix colors.) Local tint: Apple Green, shaded with Yellow for Mixing for high (Green.) lights, and Dark Green No. 7 for deep tones. Cut out high lights and after firing glaze deep tones with a delicate wash of Capucine Red.
- Iris.—(In Lacroix colors.) Wash in a thin tint of Light Violet of Gold and Deep Blue Green shaded with Violet of Gold pure, and for the darker flowers use Ruby Purple mixed with Deep Blue. For the shadowy parts of the lower petals a little Neutral Grey. The color should be put on in a softly graduated way, merging from a Pale Lavender in the lights to a Deep Dark Purple toward the rich velvety part of the petals, and two firings are required for this, as the color cannot be put on heavy enough for the darker portions in the first painting.
- Iris.—(Royal Worcester.) For lower petals: Matt Bronze Lavender strengthened with Matt Purple.

 Foundation tint of upper petals: Matt Bronze Celeste shaded with Matt Bronze Lavender. Distant portions: Matt Bronze Lavender and Matt Bronze Celadon.
- Jewelry.—(In Lacroix colors.) A delicate wash of Jonquil or Silver Yellow shaded with Yellow Brown and Ivory Black.
- Jewelry.—(In Mueller & Hennig colors.) Local tint: Canary Yellow shaded with Sepia and Brunswick Black.
- Jonquils.—(Iu Lacroix colors.) These should be painted with Yellow for Mixing and Silver or Jonquil Yellow. Shade with Yellow Brown here and there as required, and toward the center with Brown Green No. 6. Use a little Neutral Gray and Yellow for Mixing for the flowers in shadow, and be careful to keep the high lights pure in color so as to contrast well with the deeper and more shadowy portions.

INSTRUCTIONS IN CHINA PAINTING-Continued.

Kingfisher.—(In Lacroix colors.) Local color: Carnation No. 2 toned down with Deep Red Brown and Yellow Ochre. For Blue parts: Deep Blue and Deep Blue Green, marking with Ivory Black and Brown No. 4 or 17, with a little Yellow Ochre and Violet of Iron here and there.

Leaves. - (In Lacroix colors.)

Light Green. Apple Green shaded with itself and with Carmine No. 2.

Grey. Apple Green and Carmine No. 2 mixed.

Yellow. Yellow for Mixing shaded with Brown Green No. 6 and Dark Green No. 7.

Medium Green. Yellow for Mixing and Brown Green No. 6 shaded with Dark Green

Soft Green. Moss Green shaded with Yellow Brown.

Light Vivid Green. Moss Green shaded with Sepia.

Dark Green. Grass Green shaded with Dark Green No. 7 and Brown Green No. 6.

Blue Green, Chrome Green No. 3 B, Blue Green, Apple Green and Yellow for Mixing.

Leaves .- (Royal Worcester.)

Light Green. Matt Lemon Yellow shaded with Matt Bronze Green No. I.

Yellow Green. Matt Yellow Green shaded with Matt Lemon Yellow.

Medium Green. Matt Blue Green shaded with Matt Dark Green and Matt Bronze Green Nos. 1 and 2.

Dark Green. Matt Dark Green shaded with Matt Bronze Green No. 2.

- Lobster.—(In Lacroix colors.) Outline with Ivory Black and Brown No. 4 or 17, with here and there a touch of Violet of Iron added. The local color is Neutral Grey and Sky Blue shaded in parts with Brown No. 4 or 17. The claws are painted with Ivory Yellow and Carnation No. 1 shaded with Yellow Ochre.
- Lotus Blossom.—(In Lacroix colors.) Centers: Silver Vellow and Ivory Black. Local tint: Yellow Ochre and Carmine No. 2. Markings and shadows with latter.
- Lotus Blossom.—(Royal Worcester.) Local color: Matt Bronze Terra Cotta shaded with Matt Bronze Pink. Centers: Matt Bronze Yellow and Matt Black. High lights: Relief White.
- Landscapes.—(In Lacroix colors.) Style of Boucher. Commence by painting the sky, using Sky Blue and excessively light Ultramarine; the lighter parts of Ivory Yellow, also very thin, and the distance Blue Green with the slightest touch of Carmine No. I. Skies are to be painted with a large brush, and the mixing of Blue and Yellow, which would produce impossible Green clouds, is to be avoided. Skies are worked from left to right; they are washed in very rapidly, covering those places where trees will appear. A dabber or stippler may be used after.

The sky being dry, the trees are massed. Inasmuch as light tints would disappear in the firing if they were put beneath dark colors, fresh tints of Apple Green are commenced first, which are retouched or darkened at once before stippling. When these tints have been laid and are dry, the foliage is done by manipulating the brush from left to right with little strokes close together, to produce a broken effect. Autumn tints are preferable to Greens that are too bright. You obtain them with Sepia and the Ochres. Trunks of trees: Light Grey and Sepia. Branches: Violet of Iron. For strengthening touches use Violet of Iron. Houses: Ivory Yellow mixed with Grey; shadows: Violet of Iron. Gronnd: The lights of Ivory Yellow, and sometimes Yellow Ochre; shadows: Violet of Iron; strong tints: Brown mixed with Black. Water is painted with very light Blue Green retouched with Grey, and occasionally revived with fresher Green to reflect grass or trees.

Strengthening touches are given after the first firing, and a glaze is passed over the tints altered in the first firing.

INSTRUCTIONS IN CHINA PAINTING-Continued.

Morning Glories.—Red. (In Lacroix colors.) Ruby Purple shaded with itself. Centers are all painted with Silver Yellow and Brown Green No. 6.

Red. (Royal Worcester.) Matt Flesh Red shaded with Matt Red.

Pink. (In Lacroix colors.) Carmine No. 2 shaded with self and Apple Green.

Pink, (Royal Worcester.) Matt Bronze Pink shaded with Matt Pink.

Blue. (In Lacroix colors.) Victoria Blue shaded with Ruby Purple and Brown Green No. 6.

Blue. (Royal Worcester.) Matt Turquoise Blue shaded with Matt Bronze Pink.

Lavender. (In Lacroix colors.) Victoria Blue and Ruby Purple.

Lavender. (Royal Worcester.) Matt Bronze Lavender shaded with Matt Turquoise Blue and Matt Bronze Pink.

- Oyster Shells. -- (In Lacroix colors.) Carmine No. 2 and Light Sky Blue shaded into Ivory Yellow and Yellow Ochre. Paint the eye with Purple No. 2 and Neutral Grey.
- Owls.—(In Lacroix colors.) Local tint: Grey No. 1. Outline with Ivory Black and where Brown is suggested use Brown No. 4 or 17, adding Violet of Iron for deepest tones.
- Passion Flowers.—(In Lacroix colors.) A clear wash of Celestial Blue mixed with Light Violet of Gold and shaded with same laid on with more force. A little Ruby Purple and Dark Blue in the darkest tones, and Neutral Grey mixed with Dark Blue for the shadows. Centers: Yellow for Mixing with shadings laid over in Yellow Brown and Ruby Purple. Markings: Dark Blue and Ruby Purple shaded with Ivory Black.
- Passion Flowers.—(Royal Worcester.) Matt Bronze Pink washed over with Matt Bronze Celeste.
 Centers: Matt Bronze Yellow and Matt Bronze Orange.
- Poppies.—(In Lacroix colors.) Paint in with Carnation No. 2, leaving the China here and there for the highest light; fire and paint again with the same (Carnation No. 2) shaded with Deep Red Brown. The centers are very effective splashed in with Deep Purple and Black, and delicately suggested Black stamens.
- Poppies.—(Royal Worcester.) First wash: Matt Flesh Red shaded over with Matt Brick Red and Matt Red. Centers: Matt Yellow Green and Matt Black.
- Pansies.—(In Lacroix colors.) For Purple Pansies use Light Violet Gold and Deep Blue Green (Purple.) in a pure wash for the foundation color, and shade with same put on stronger; the deep blotches in the center should be put in with Ruby Purple and Dark Blue. A little Grey can be used, of course, in the shadows.
- Pansies.—(Royal Worcester.) First wash: Matt Gold Yellow, shading over with Matt Purple and (Purple.) Matt Yellow mixed, and where indicated, strong touches of Matt Brouze Pink.
- Pansies.—(In Lacroix colors.) For Yellow Pansies use a wash of Mixing Yellow and shade with (Yellow.) Jonquil or Silver Yellow. (Orange Yellow is a beautiful color to use for yellow flowers, but is very variable in firing.) Put a little Brown Green No. 6 where the petals are in shades; also a touch of delicate Grey in certain places. The dark centers make of Violet of Iron and Brown, 4 or 17, mixed. Pansies should always have two fires in order to obtain a rich pure color.
- Partridge.—(Iu Lacroix colors.) Foundation color: Brown, 4 or 17, shaded into Carnation No. 1, using Yellow Ochre in parts and Violet of Iron for intense shades. Outline with Ivory Black. Grey tones are produced with Neutral Grey.
- Pheasant.—(In Lacroix colors.) Local color: Brown, 4 or 17, shaded with Ivory Black and Neutral (English Grey; where the feathers incline to Red, use Carnation No. 2 shaded with Deep Red Pheasant.) Brown and Violet of Iron. For head: Dark Blue and Ruby Purple. Cut out high lights with great care.
- Peaches.—(In Lacroix colors.) High lights: Ivory Yellow shaded with Brown Green No. 6. Local tint: Carnation No. 2 shaded with Sky Blue and Violet of Iron, with Yellow Ochre where suggested; intensify your lights with Orange Yellow and your shadows with Brown, 4 or 17.

INSTRUCTIONS IN CHINA PAINTING-Continued.

- Peacock.—(In Lacroix colors.) Head: Dark Blue, a touch of Ruby Purple and shaded down to body with Brown Green No. 6 deepened with Dark Green No. 7; where Brown is suggested use Brown, 4 or 17, and Yellow Ochre; ontline with Ivory Black; certain feather marks require Grass Green, Yellow for mixing and Chrome Green 3 B; wings: Yellow Brown, Brown, 4 or 17.
- Roses .- (In Lacroix colors.)
 - Jack Rose. This is one of the most difficult flowers to paint on China, and requires three fires to bring it to the desired richness of color, as the color must be put on in repeated thin washes to retain the purity, to say nothing of the danger of the color scaling off when put on too heavily. Ruby Purple and the Carmines are very apt to do this when put on too thick; therefore, put in a wash of pure Ruby Purple shading from light to dark, of course, according to your study, then fire and paint again with a wash of Carnation No. 2 right over your first firing of Ruby Purple; shade this with the Ruby Purple, as before, and fire again. In the third firing put a thin wash of Mixing Yellow right over the high lights, and shade with Ruby Purple and Neutral Gray on the dark portions.
 - Tea Rose. A thin tone of Mixing Yellow mixed here and there on the edges of the petals with a little Carnartion No. 1 is the best foundation for Tea Roses. Shade in places with a little Grey, and toward the heart lay in a touch of Brown Green No. 6, which over the Yellow gives that delicate Olive tint so frequently seen.
 - French Roses. Carmine No. 2 shaded with itself, Apple Green and Ruby Purple.
 - Wild Roses. These probably are more painted than any other flower, and as so very many amateurs seem to have great difficulty in getting their Carmines to work with the desired result, a number of people prefer to paint them with Carnation No. 1, and this certainly gives you a very pretty color, though not, of course, the real wild rose pink. If you do use Carmine, don't use No. 1 fancying this will give you a more delicate shade; it will not, but will fire the ugly Purple Pink yon most wish to avoid. Use Carmine No. 2 put in with a pure wash, graduating from a delicate Pink almost to the pure White of the ware, and if properly fired there is no reason why Carmines should not be used just as successfully as the Carnations. A little Apple Green mixed with your Carmine No. 2 will give you your Grey for the shadows. Give a clear Yellow center.
- Raspberries.—(Iu Lacroix colors.) Carmine No. 2 shaded with itself and Ruby Purple.
 (Red.)
- Rabbits.—(In Lacroix colors.) Brown, 4 or 17, shaded with Neutral Grey, with touches of Brown M. or 108 and Grey No. 1. Markings with Ivory Black.
- Squirrel.—(In Lacroix colors.) Outlinings: Ivory Black. Local tint: Brown, 4 or 17, shaded (Grey.) with self and Neutral Grey.
- Strawberries.—(In Lacroix colors.) Local tint: Capucine Red shaded with Deep Red Brown and Violet of Iron, with here and there Carnation No. 2.
- Sea Weed.—(In Lacroix colors.) Brown, 4 or 17, shaded with Violet of Iron touched with Brown Green No. 6, Nentral Grey and Yellow Ochre.
- Stems.—(In Lacroix colors.) Brown, 4 or 17, shaded with Violet of Iron; or, Yellow Brown shaded with Brown, 4 or 17, and Violet of Iron; or, Brown Green No. 6 shaded with Yellow for mixing, Grass Green or Chrome Green 3 B; or, Blue Green with a little Carmine No. 2.
- Violets.—(In Lacroix colors.) Paint Violets with a thin wash of Light Violet Gold and Deep Blue Green. Shade with Violet of Gold pure, and for the darker flowers use Ruby Purple (this very discreetly, as it is an intense color after firing) mixed with Deep Blue; put a touch of Jouquil Yellow for the centers, shaded with Carnation.

LACROIX COLOR TABLE.

Note.—As many who assay China Painting have a prior knowledge of oil and water colors, we feel that a table comparing certain colors of the respective branches, one with the other, will prove of value in assisting them to become familiar with the colors they are about to use for the first time. In the following table we give, first, the name of the oil or water color, and then its nearest equivalent in Lacroix colors.

Note.-It is not claimed that the colors compared are exactly alike when fired,

BLACKS.

Ivory Black. Ivory Black.
Lamp Black. Raven Black.

BLUES.

Cobalt. Deep Ultramarine.

Prussian Blue. One-third Dark Blue; one-third Victoria Blue; one-third Ultramarine; a touch of Grey No. 2; with a very little Purple.

Indigo. Dark Blue; a touch of Raven Black.

Blue Verditer. Two-thirds Ultramarine Blue; one-third Deep Blue Green.

Smalt. Victoria Blue.

Permanent Blue. Deep Blue.

Indigo Blue. Old Blue.

BROWNS.

Vandyke Brown. It is impossible to obtain it exactly. The nearest approach would be by mixing Brown M. or 108 with Violet of Iron.

Raw Sienna, Sepia.

Prussian Brown. Brown M. or 108.

Terra Rossa. Capucine Red.

Mars Violet. Violet of Iron.

Mars Red. Deep Red Brown.

Caledonian Brown. Chestnut Brown.

Mars Brown. Otter Brown.

Cassel Earth. Vandyke Brown.

Burnt Roman Ochre. Reddish Brown.

GREENS.

Olive Green. Brown Green No. 6.

Zinober Green, Light. Moss Green.

Emerald Green. Two-thirds Blue Green; one-third Emerald-stone Green.

Veronese Green. One-third Apple Green; one-third Chrome Green; one-third Emerald-stone Green.

Malachite Green. Apple Green; a touch of Emerald-stone Green.

Verdigris. Grounding Green.

Mineral Grey. Celadon.

Green Lake. Bronze Green.

Viridian. Green No. 36 T.

Zinober Green, Deep. Duck Green.

Lap Green. Olive Green.

Prussian Green. Emerald-stone Green.

Cobalt Green. Deep Chrome Green.

GREYS.

Neutral Tint. Neutral Grey.

Mineral Grey. Celadon.

REDS.

Burnt Carmine. Ruby Purple.

Purple Lake. Deep Purple.

Crimson Lake. Crimson Purple.

Magenta. Purple No. 2 or two-thirds Carmine No. 3; one-third Deep Ultramarine; a touch of Ruby Purple.

Venetian Red. Capucine Red.

Mars Red. Carnation Deep.

Rose Madder with White. The Carmines.

LACROIX COLOR TABLE-Continued.

YELLOWS.

Lemon Yellow. Yellow 47 of Sèvres with a touch of Silver Yellow.

Yellow Lake. Yellow for mixing.

Dark Chrome Yellow. Silver Yellow; a touch of Jonquil Yellow.

Light Chrome Yellow. Jonquil Yellow.

Indian Yellow. Half Jouquil Yellow; half Ochre.

Naples Vellow. Ivory Vellow.
Orange Vellow. Orange Vellow.
Vellow Ochre. Vellow Ochre.
French Naples Vellow. Maise.

Aurora Yellow. Gold Bud.

WHITES.

Cremnitz White. Relief White (Aufsetzweiss).

Permanent White. Permanent White.

Chinese White. Chinese White.

PURPLE.

Mauve. Mauve.



WATER COLOR PAINTING.

WINSOR & NEWTON'S WATER COLORS.



Half Pan.



Whole Pan.



Whole Cake.

1438 Whole Cakes and Par	ns	
1439 Half " " "		
*Antwerp Blue	†Dragon's Blood	*New Blue
Bistre	*Emerald Green	*Olive Green
Blue Black	†Flake White	*Payne's Grey
†British Ink	*Gamboge	*Prussian Blue
†Bronze	*Hooker's Green I	Prussian Green
Brown Ochre	*Hooker's Green 2	*Raw Sienna
Brown Pink	*Indian Red	*Raw Umber
*Burnt Sienna	*Indigo	Roman Ochre
*Burnt Umber	*Italiau Pink	*Sap Green
Charcoal Grey	*Ivory Black	*Terre Verte
*Chiuese White	†King's Yellow	*Vaudyke Brown
*Chrome Yellow	Lamp Black	*Venetian Red
Chrome Deep	Light Red	*Vermilion
*Chrome Orange	*Mauve	Yellow Lake
Cologne Earth	Naples Yellow	*Yellow Ochre
†Constant White	*Neutral Tint	
Black Lead	Mars Yellow	*Scarlet Lake
*Brown Madder	Nentral Orange	Scarlet Madder
Carmine Lake	Orange Vermilion	Scarlet Vermilion
Cerulean Blue	Purple Lake	*Sepia
*Crimson Lake	Roman Sepia	Warm Sepia
Leitch's Blue (Cyanine Blue)	Rubens' Madder	
1442 Whole Cakes and Pan	S	Each, \$0 54
1443 Half " " "		
Cadmium Yellow Pale	Iudian Purple	Oxide of Chromium
*Cadmium Yellow	*Indian Yellow	Pure Scarlet
Cadmium Orange	Intense Blue	Violet Carmiue
*Cobalt Blue	*Lemon Yellow	Viridian (Veronese Green)
French Blue	Mars Orange	
1444 Whole Cabes and Dan		Each, \$0 80
1444 Whole Cakes and Pan 1445 Half """	5	Lach, go oc

Aureoliu

*Carmine

Aurora Yellow

Burnt Carmine

Field's Orange Vermilion

Madder Carmine

Primrose Aureolin

Pink Madder

Purple Madder

Yellow Carmine

*Rose Madder

^{*} The most salable colors in the line.

[†] Colors made in Cakes and Half Cakes only.

WINSOR & NEWTON'S WATER COLORS—Continued.

1446 Whole Cakes and Pans Each, \$1.30 1447 Half

Smalt

Ultramarine Ash

Raw Umber

Sap Green

Sepia

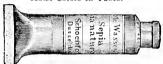
Roman Ochre

Note.-We consider Water Colors in half pans the most convenient and advantageous form in which they are put up, both for the amateur and advanced artist.

Note.-A full description of the colors in this line will be found on pages 9 to 16, and to which we direct your careful attention.

DR. FR. SCHOENFELD & CO.'S MOIST WATER COLORS.

Moist Colors in Tubes.



1448

Antwerp Blue Bone Brown Brown Ochre Brown Pink Brilliant Yellow, Light Burnt Umber Burnt Sienna Carmine Lake, No. 2 Charcoal Grev Chinese White Chrome Green Chrome Yellow, Light Chrome Yellow, Deep Chrome Yellow, Orange Dragon's Blood Emerald Green

Indian Red Indigo Ivory Black Lamp Black Light Red

Naples Yellow Nentral Tint Olive Green Payne's Grey

Gold Ochre Green Lake, Dark

1449 Asphaltum

Gamboge

Carmine Lake, No. 1 Crimson Lake Magenta

1450

Brown Madder Cadmium Yellow, Light Cadmium Yellow, Deep Cadmium Yellow, Orange Tubes, each, 20c.

Hooker's Green, No. 1 Hooker's Green, No. 2

Naples Yellow, Reddish Permanent Green, Light

Permanent Green, Medium Permanent Green, Deep Prussian Blue Purple Lake Raw Sienna

Tubes, each, 25c.

Mars Yellow Mars Orange Mauve Rose Carthame

Tubes, each, 40c. Cobait Blue Indian Yellow Malachite Green

Terre Verte Vandyke Brown Venetian Red Vermilion Light Vermilion Deep Vermilion Green, Light Vermilion Green Yellow. Vermilion Green, Deep Warm Sepia

Yellow Ochre, No. 1 Yellow Ochre, No. 2 Yellow Ultramarine Vellow (Lemon) Zinc Yellow

Solferino Scarlet Lake Scarlet Vermilion

Pink Madder Rose Madder Ultramarine Blue

New Blue

1451 Aureolin Carmine Tubes, each, 60c. Purple Madder

Violet Carmine

IMPORTANT NOTE.-We carry this line to meet a limited demand in our retail department, but do not recommend it, as, aside from the quality of the colors, our climate has a tendency to dry the paint in the tube. We discourage small dealers from attempting to handle the line.

BOURCEOIS' CELEBRATED FRENCH WATER COLORS.

In Glass Pots.







These colors were introduced by us a few years ago, and have met with such ready sale that we have no hesitation in recommending them to the artist, architect and engineer as being equal, if not superior, to any color made.

The illustratious given show the full size and shape of the glass pots in which they are offered for sale. The variety of these beautiful tints is so much greater than any other colorman can offer that they are indispensable to decorative artists on silk, satin or plush, also to designers for wall paper and lithography, architects and civil engineers. They contain more than double the quantity sold in Winsor & Newton's Whole Pans, at nearly the same price.

They are in a moist state. The artist has but to moisten his brush and slightly rub the color desired to find that it will readily yield the full richness of its tint.

1	4	7	2
_	Ŧ	·	_

*Antwerp Blue Brown Ochre *Burnt Sienna *Burnt Umber Chinese White Chrome Yellow, Light *Chrome Yellow, Middle Chrome Yellow, Deep Dragon's Blood *Emerald Green *Gamboge

1453

Brilliant Yellow Dark Purple Celestial Blue *Crimson Lake

1454

Brown Madder Carthamus Rose Carmine, 2d quality Ceruluem Lacque Ponceau 1455

*Cobalt Blue *Cadmium Yellow

1456

*Carmine, 1st quality

SERIES I-Each, 30c.

*Hooker's Green Indian Red Indigo Italian Pink *Ivory Black Lamp Black Light Red Lake Magenta *Neutral Tint *Olive Green SERIES II-Each, 50c.

Light Purple Dark Purple Luminous Green *Sepia

SERIES III-Each, 75c.

Mars Brown Madder Lake Mars Orange Mars Violet Marine Blue

SERIES IV-Each, \$1.00.

Cadmium Orange Intense Blue SERIES V-Each, \$1.25.

*Rose Madder

Walnut Boxes for holding 6 Pots.....

*Payne's Grev *Prussian Blue

Prussian Green *Raw Sienna *Raw Umber

Roman Ochre *Sap Green *Vandyke Brown

Venetian Red *Vermilion *Yellow Ochre

Warm Sepia Scarlet Vermilion Light Violet

Dark Violet

Permanent Blue Scarlet Lake Turquoise Blue Ultramarine Blue

Indian Vellow Lemon Yellow

Pure Scarlet

Each.

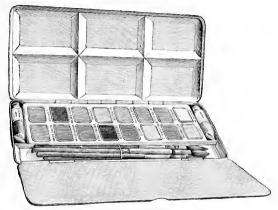
¹⁴⁵⁸ Walnut Boxes 12 " ... *These are the most salable colors in the line

ARTISTS' AND DEALERS' HAND-BOOK.

1459 A description of Modern Water Color Pigments, illustrated with washes of seventytwo colors, gradated by hand on Whatman's Drawing Paper.......Each, §0 35

This book is of great service to the dealer, as it enables him to show his customer the exact shade of each color in the line.

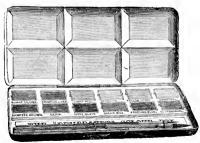
LARCE "MURILLO" WATER COLOR BOX-Fitted.



No. 1460.

SMALL "MURILLO" WATER COLOR BOX-Fitted.

LARCE "REMBRANDT" WATER COLOR BOX-Fitted.



No. 1462.

SMALL "REMBRANDT" WATER COLOR BOX-Fitted.

1463 Same as large, excepting there are 6 colors less Per box, \$0 25

Note.—These are the genuine "Murillo" and "Rembrandt" boxes, manufactured by Bourgeois, of Paris. If you order elsewhere, be sure that the box is stamped "Made in France," as the German imitation is inferior in every research.

BOURCEOIS' CELEBRATED FRENCH WATER COLORS IN BOXES.

This is the finest line of water colors in boxes ever manufactured, and while some of the less expensive numbers are intended for children's use, the quality of the entire line is uniform. We sell No. 107 to many of the first Decorative houses in this country, and their artists report the colors as eminently satisfactory in every respect, beautiful in color, perfectly ground, and as responding freely to the first touch of the brish. We cannot too strongly recommend them to the dealer as desirable stock the year round, but more especially for the holiday trade.

the dea	ier as desi	Table stock the year found, but more especially for the horiday trades	Each.
1464	No. 110.	White wood box, slide lid, 10 half cakes, brush	0 10
1465	No. 107.	White wood box, slide lid, 15 half cakes, brush	15
1466	No. 122.	Imitation Satin wood, polished, slide lid, 12 half cakes, 2 china saucers,	
	4 colore	ed crayons, brush	30
1467	No. 46.	Imitation Mahogany, polished, hinged lid, 12 half cakes, 4 colored cray-	
		hina saucers, brush	35
1468	No. 48.	Imitation Mahogany, polished, hinged lid, 20 half cakes, 4 china saucers,	
			50
1469		Imitation Mahogany, polished, hinged lid, 18 whole cakes, 2 china	
		, 2 china slants, brush	
No	TE.—In a	ldition to the above, we carry Bourgeois' Water Color Boxes (fitted), ran	ging
iu price	from \$1.5	35 up to \$20.00 each.	

p to \$20.00 each.

THE NEW ACME WATER COLORS.

For Coloring and Painting Photographs, Artotypes, Magic Lantern Slides, Engravings; for Drawing and Painting Flowers, Landscapes, etc., and for Architects' use.



No. 1470.

The Acme colors are not a liquid. They are put up in cakes in moist form, 16 colors, 14 tinting and 2 surface colors. In matters of permanency, quality, quantity and convenience, they are unequaled. No freezing, spilling or precipitating, and many times cheaper than liquid colors.

•	E	ach.
1470	Box complete, with folding palette attachment, 16 colors	3 00
1471	Amateur Acme Box, containing the six most important colors	73
	Tinting colors, separately	25
1473	Surface colors, separately	25
1174	Acme Medium	30

Directions for Coloring Photographs With Acme Colors.—Acme colors readily dissolve in water, and a very small quantity added to water will produce a stronger, better and more durable coloring fluid than any of the so-called "Liquid Photograph Colors" that flood the market

Prepare the photograph by wetting with saliva or passing a piece of sliced raw potato over it.

Great care must be exercised not to apply too much color, as it sets quickly and cannot be readily removed, while if the first application does not produce as strong an effect as desired, it can easily be strengthened by the application of a second wash.

Some photographs are so highly finished or are printed on paper of a peculiar texture, as in the case of "Aristotype" photographs, that saliva or the juice of a potato fail to give a finish upon which the colors will not crawl, while in some instances the paper will refuse to absorb the color, which will stand in little globules on the surface.

If dipping the finger in pulverized pumice stone and rubbing does not prevent the color from creeping, it will be found necessary to resort to the use of the Acme Medium.

Prepare your compound solution as follows: Dissolve one ounce (or less) of Gelatine (which can be obtained in any drug store) in a pint of warm water. Strain through a thin cloth. It is now ready to add the Acme Medium. Take up enough on a wet brush from the cake and stir into the gelatine solution to make it a decided orange tint. It is now ready to apply to the print, artotype or photograph you desire to color, which you do with a soft brush or bit of sponge, until the surface is completely and evenly covered. Any surplus can be drained off; then let your picture lay flat until the surface sets. After it has set and fully dried, let your picture be exposed to a strong light (direct sun when possible) two or three hours, or until the film becomes insoluble or tough, and will not break by action of the brush in coloring.

It is best not to add the Acme Medium to the entire stock of gelatine solution at once, but merely to such quantity as is necessary to cover the picture in hand. When cold, the compound will assume a jelly form. Put it into warm water, or in a warm place, when it will soon melt into a liquid, ready for use again.

Before applying the compound, as above prepared, to a photograph or burnished picture, break or soften the surface with saliva rubbed well on with a soft cloth, or your tongue, until the surface is thoroughly wetted without *crawling*.

The surface thus prepared will take all tinting colors so remarkably easy and effectively that great care must be exercised not to overcolor. A blotter to take up surplus color will be found unnecessary, and should be avoided. Full intensity of color may be made without bronzing. Before coloring on the compound, you should be able to color skillfully without it, the ordinary way. Photographs may be burnished over the compound, making a "double gloss."

To give an oil effect to your picture after coloring, rub a little Oil Megilp over it and touch up your high lights with oil tube colors, instead of the Acme surface colors.

The compound solution cannot be surpassed as a paste in transferring pictures to convex glass or other material.

It is advisable to wash in your background first, applying your color evenly and quickly to prevent its setting. In painting in the background, as well as the other details of the picture, do not overcolor. If by chance your brush should be too heavily charged, remove the surplus color from the paper with a blotter.

Artotypes, ordinary photographs, stereoscopic views, wood-cuts, photogravures and bromide prints do not require preparation with the medium, as they are admirably adapted for coloring and tinting in their natural state.

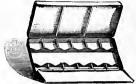
Platinum prints should always have a coating of the medium.

Coloring Magic Lantern Slides and Transparencies With Acme Colors.—Acme colors are transparent to the last degree and therefore very serviceable for this branch of the art. Give the slide au even coating of the medium, as already described, and in painting rest on a retouching frame or hold between yourself and the light. Use great care in applying the color, as it is almost impossible to correct an error, and surplus moisture cannot be safely removed with blotting paper, as in the case of ordinary coloring. Fasten the slides together with balsam of fir.

Painting on Linen or Other Fabrics With Acme Colors.—This work is very effective and artistic. The method is quite simple. Make your dyes by dissolving a small portion of color in water, and use care not to have your brush too full of color. If the paint spreads or runs, prepare the material by wetting with a weak solution of gelatine and water, allowing it to dry thoroughly before working in color. If you have difficulty in drawing the large designs suitable for this style of decoration, it would be well for you to use the Photo-Optican described on page 55.

EMPTY JAPANNED TIN BOXES.

White Euameled Lined. For Moist Water Colors in Pans, with Palette Flap Attached.



					Εŧ	ıch.	1						E	ich.
1475	12	Half Pa	11S		50	75	10	Whole	or 20	Half	Pans	S		CO
	18	**			1	00	12	4.6	24	" "	" "		1	10
	24	**			1	25	IS	**	36	44	4.6		. 1	25
	G	Whole o	or 12 Half	Pans		75	24	* 4	48	4.6	4.6		1	50
	8	44	16 "			90								

JAPANNED TIN BOXES.

Fitted with Winsor & Newton's Pans and Half Pans of Moist Colors and Brushes.

6 Half Pan Box.

12 Half Pan Box.

24 Half Pan Box.

MUSIC ROLL BOX.

For Water Colors.



No. 1479a

1479a Very compact and complete; size, 13 in, long by only 3 in, in diameter; japanned white inside; fitted with a double tray, containing spaces for 15 water color tubes, 18 whole pans, or 36 half pans, two 2-inch tinting saucers, and spring-catch lid to hold all colors in their places; also contains spaces for long handle brushes, short and quill brushes, water bottle, and ink slab. The space over the brushes, etc., is fitted with a folding tin palette, japanned black on outside and white on working side. This is the most complete and unique water color box ever invented. Each,

(See No. 1154, page 34, for cut showing above box closed.)

WINSOR & NEWTON'S WATER COLOR LIQUIDS AND PREPARATIONS.





No. 1490.

\$0.30 30 30 30 16 30 30 30 20

-Each-Large

1480 Gold Ink (for illumination, etc)..... 1481 Gum Water (1 oz., for glazing, etc) 1482 Gum Water (2 oz., " ")...... 1484 Indelible Brown Ink (for monochrome work, sketching, etc) 1485 Liquid Carmine (" " " " " (" 1486 Liquid Indian Ink 1487 Liquid Ox-Gall (a medium) 1488 Liquid Sepia (for monochrome work, sketching, etc) 1489 Ox-Gall (prepared in pots) 1490 Permanent Chinese White (for gouache painting, high lights, etc). 30 Chinese White (in small tubes " " " " " ") 1491 90 1492 Prout's Brown (for monochrome work, sketching, etc) 30 1493 Water Color Megilp (for glazing, etc) 1494 Water Mat Gold Size (for sizing)..... 30 30 30

SOEHNEE'S FRENCH WATER COLOR VARNISH.

1497	Per bottle		\$0	25

If great power and transparency be required, the effect will be greatly heightened by passing a little Soehuee's French Water Color Varnish over the strongest parts. This will cause the colors to shine out with much force, bringing them completely in advance. Judiciously employed there is nothing that is calculated to give so much transparency and force to the work.

SCHOENFELD'S CHINESE WHITE.

1498	Per bottle	\$0.30	Per tube	\$0.20

We consider this the best Water Color White on the market.

HICCINS' AND BOURCEOIS' LIQUID DRAWING INKS.





		No. 1504				No. 1499.	
1499	Higgins'	'General	Black "	(red	label)		Per bottle. \$0 25
						abel)	
1501	Higgins' (Carmine,	Scarlet	, Ver	milion	Brick Red, Blue, Yellow, Green,	Orange,
	Brown	, Indigo,	Violet.			***************************************	25
1503	Higgins' I	ndelible	Laundr	y Ink			15
1504	Bourgeois	' Indelibl	e India	ı Ink	, small		25
1505	Bourgeois			" "	mediu	m	30
1506	Bourgeois	, ,,	4.4	6.0	large.		50

BOURCEOIS AINE'S DRAWING INKS.

Manufactured in Paris.

This Ink is best for all working, architectural, map or other drawing designed to stand moisture, rough handling or washing over with colors. Lines drawn with this Ink will resist washing immediately after drying. It is not recommended for brush shading, but for lining or solid black work it is superh. It is the best Iuk for Whatman's or other hard papers, on which it flows freely, giving fine, solid black lines.

WHITING'S DECORATIVE INDELIBLE INKS

Are Especially Prepared for Artistic Marking and Etching on Linen.	ach.
 "Etching Ink," black, with preparation, pens and directions, in wood case\$1	
Same as above, trial size	60
case	75

WHITING'S MACIC MARKING INK.

The "Magic Marking Ink" is so called, because it is positively indelible without heat or sunshine, and never changes from the most intense and fadeless black, no matter what chemicals are used in the laundry. It is the only ink that "stays black" on silk handkerchiefs.

	·	Ea	ch.
1510	Hinged cases, with mordant, smoothing glass and directions	\$0	60
1511	Trial size		40

CHINESE OR INDIAN INKS.

Imported by us direct from China.

We offer only fine and extra fine India Inks, we do not sell the imitation; our Inks are adapted for use of Pen or Brush.

These Inks have a reputation in China of over 400 years, and are the most carefully selected, and finest quality obtainable.



Note,—Full list of higher priced Inks will be found in our 200-page "Mathematical Catalogue," the 17th edition of which will be sent to interested parties on application.

Note.—Indian links are soluble in water and are preferred by many artists to the prepared article, but we ourselves recommend the latter, especially for amateurs

PASTES AND MUCILACES.

						Eac	h
1519	Higgius'	Drawing-	board F	aste,	small	bottle\$0	1
1520	Higgins'	"	**	"	large	bottle	2
1521	Higgins'	Photograp	phers'	44	small	bottle	1
1522	Higgins'	**		44	large	bottle	2
1523	Le Page's	Glue, sm	all size	bottl	e		1
							2
			_				



HICCINS' DRAWING BOARD MUCILAGE.

A novel semi-finid adhesive of great strength and body, especially prepared for sticking paper to the Drawing Board, or any similar work requiring a quick-acting and powerful adhesive.

This is not a paste, but is truly a "Vegetable Glue," the result of a new chemical discovery. Warranted to keep perfectly good for any length of time and to contain no injurious ingredients.

ROUND WRITING.

ROUND WRITING

No. 1525.

F. Soennecken's system of ornamental writing, so called Round Writing, has met with such flattering success that hardly any recommendation on our part is necessary.

Engineers, Architects and Draughtsmen are enabled to letter drawings, maps, etc., in Round Writing more elegantly and in considerably less time than by any other method.

NOTICE.—In order to learn Round Writing, it is indispensable to study and strictly observe the directions as they are given in the Methodical Text-Book, especially with respect to the holding of the Pen and to the exercises in writing.

The book plainly shows the scientific principle on which this writing system is hased; all efforts made to master it by using Pens without the Text-Book will be without any success, vainly wasting time and labor. The correct and artistic execution of the characters does not depend, as may erroneously be supposed, on the adroitness of the hand, but merely on the thorough knowledge of the manner of holding the Pen and on the system of the characters as exhibited in the Methodical Text-Book.

 1526
 Methodical Text-Book to Ronnd Writing, by F. Soennecken, including an assortment of 25 Single and Double-Pointed Peus.
 \$1 25
 \$1 35

 1527
 Same as No. 1534, without Pens
 90
 1 00

 1528
 Copy Book without instructions (School Edition) including an assortment of 25 Pens
 80
 90

 1529
 Same as No. 1536, without Pens
 50
 55

CHINA PALETTES.



			Oval or Square. Each.	Per	doz.
1530	4 i	nche	es	\$2	75
	5	6.6	25	3	00
	6		30	3	25
	7	6.6		4	00
	8	**		\$4	50
	9	4.6	45	5	40
	10	14		6	60
	12			9	00



For mixing Water Colors and China Colors. The square palette is preferable.

2		STE	EL	PE	ENS.			-		
4504	C'II w T'	a 0 111	•0		,			Each.	D 1.00	~~
1531	Gillott's Lithographic	Crow Quills,	12 0	nac	eara, v	with nor	1er) 05	Per card, \$0	οU
1532	Gillott's "	Pens,	12		"	64		05	11	50
1533	Gillott's Mapping	"	12	"	"	6.6		05	4.6	50
1534	Meyer & Sons' Mappin	ng Pens, with	Imp	rove	d Hol	lder, 12 d	on a card	04	41	35
1535	French Mapping Pens	, each pen wi	th b	qlde	er, 12 e	on a care	1	05	64	40
1536	Gillott's No. 170 Pen							02	Per doz.,	12
1537	Gillott's No. 303 Pen							02	**	15
1538	Gillott's No. 404 Pen							01	**	10

Note. - For Instructions in Pen and Ink Drawing and Etching on Linen, see Index.

AUTOMATIC SHADING PENS.



A Perfect System of Self-Instruction.

1	1539	A Copy Book of 40 pages of Alphabets and Characters for practice. Every stroke on every page outlined. Any person following the directions can easily master		
		the whole system in one week's time by giving it a reasonable amount of atten-		
		tion. Just the thing for teachers. The system is applicable to any pen and for		
		tion. Just the thing for teachers. The system is appricable to any pen and for		
		all purposes from fine lettering to sign writing. Price, complete	\$2	00
1	540	Widths of Pens, 1/16, 1/8, 1/4, 3/8, 1/2, 3/4, 7/8 inch		25
1	541	Set of 6 Pens, assorted sizes Per set,	1	25
1	542	Antomatic Shading Inks, any color, Black, Blue, Brown, Purple, Red, Green, Yel-		
		low, Orange Per bottle,		20
1	543	Antomatic Shading InkPer dozen, assorted,	2	00

CABINET NESTS.



No. 1511 Fire Cope and Corner

WATER CLASSES.



	1.0.	TOTT. I	ive cups	and.	COVCI,			NO. 1040. 1	MO-PID	mater Gi		
												h.
1544	Nest of	Cabine	t Saucers	s, 6 i	n set	$,2^{3}$ g-	incl	1	Each,	\$0 50	Set, \$	0 55
	Nest "									60	**	65
										70	"	75
1547	Nest "	6.6	" "	6	4.6	334	4 6		- 11	80	6.6	85
1548	Artists'	Water	Glass, 2	g-in	clı di	iamet	er				Each,	15
	Artists'		'' 31		44						"	25
	Artists'		" 33		"			***************************************				35
1551	Artists'	**	" 41	4	**						"	45

Cabinet Nests are used to hold several washes, and are so arranged that one section covers the other, thus preventing dust and dirt getting into your color when not in use.

DIVIDED SLANTS AND INK SLABS.



No. 1555.





1552	3 Divided	Slauts	., 2	%x3⅓.	-incl	1	\$0.15
1553	4 Divided	6.6	3	$x7\frac{1}{2}$	" "		25
1554	5 Divided	"	23	8x734	4.6		35
1555	6 Divided	**	27	8x734	**		40
1556	8 Divided	**	6	x75/8	"		50
1557	12 Divided	"	6	x75/8	4.6		75



No. 1558.

CHINA CUPS.

	Each,	Per doz.	Each.	Per doz.
1559	1-inch \$0 02	§0 15	212-inch\$0 07	\$0.70
	112 " 03	30	3 '' 10	1 00
	13, " 04	40	31/2 " 15	1 50
	2 " 05	50	4 '' 20	2 00

TINTING SAUCERS.

	Each	Per doz.	Each	Per doz.
1560	1-inch\$0 03	\$0 30	21g-inch\$0 04	\$0 40
	11,4 "	30	3 ''	45
	112 " 03	30	4 '' 06	55
	2 '' 04	35		

China Cups and Tinting Saucers are used for mixing and holding colors, tints and washes.

JAPANNED WATER BOTTLES WITH CUPS.





No. 1562.

								La.	CH.	T CI (II	UZ.
1561	No. 1.	Round,	312	inches	long,	with two	cups	\$0	60	\$ 6	00
	No. 2.	Round,	412	"	44	4.6	"		75	7	50
1562	No. 3.	Oval,	$3\frac{1}{2}$	"	"	"			70	7	20
	No. 4.	Oval,	$5\frac{1}{2}$	"	16	"	"		90	9	00
	No. 5.	Oval,	6		"	4.4	"		25	10	80

For carrying water into the field for sketching.

BRUSHES FOR WATER COLOR PAINTING.

If, as is granted, the quality of the brush is of the greatest importance to the artist who paints in oil colors, how much more dependent upon his tool is he who works in a medium that has little or no consistency. In the former the paint itself tends to hold unruly hair in place, thus, in a measure, at least, insuring a fair point even in an inferior brush; but in water color painting, no matter how heavily charged with color the brush may be, each and every misplaced hair will assert itself, and even in the most skillful hand good work is impossible. There is nothing in our entire line to which we devote the care and attention given to the manufacture of our justly celebrated water color brushes, and in the future, as in the past, our aim will be to offer our trade absolutely perfect goods, while our prices, as ever, will always be found lower than any of our competitors, irrespective of the acknowledged difference in quality.

ALOE'S RED SABLE BRUSHES-" Extra-Extra."

In Albata. For Miniature Painting. Polished Haudles.

This brush is one of our great specialties; it is made from carefully selected stock, and is a perfect brush in every respect.



No. 1563.

	Eac	en.	Per doz.	E	ıch.	Per doz.
1563	No. 0\$0	20	\$2 00	No. 5 \$0	60	\$6 00
	No. 1	25	$^{2} 50$	No. 6	65	6 50
	No. 2	30	3 00	No. 7	75	7 50
	No. 3	40	4 00	No. 8	80	8 00
	No. 4	50	5 00	No. 9	90	9 00

This superior brush is the cheapest brush you can buy in the long run, as it is made of the finest quality of hair obtainable, and will outwear a number of brushes of an inferior quality. This style of brush (we are now speaking of its shape, weight of hair, etc.) is used for all detail work in water color painting. The only observation necessary is that the artist should always use as large a brush as the subject in hand will permit; and while this is true of every other branch of painting, there is an additional reason why especial emphasis should be given to this important rule in water work, namely, as the paper upon which you work is absorbent, if you attempted to use too small a tool, no matter how heavily loaded with color your brush might be, a few strokes would exhaust it—and effective results cannot be obtained where the work is constantly interrupted to replenish the brush with color.

ORDINARY RED SABLE WATER COLOR BRUSHES.

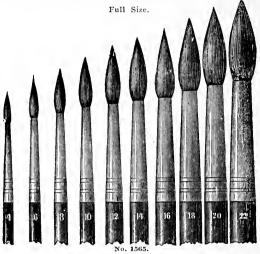
In Albata.

For Miniature Painting. Polished Handles. See Illustration of Brush No. 1563.

Note,—While this brush is superior to the majority of Red Sable Water Color Brushes on the market, it does not equal our "Extra-Extra" No. 1563.

equal ou		Each.	Per doz.	Each.	Per doz.
1564	No. 1 \$6	0 12	\$1 35	No. 7\$0 55	\$ 6 30
	No. 2	15	1 80	No. 8 70	8 20
	No. 3	20	2 25	No. 9 85	10 20
	No. 4	25	3 00	No. 10 1 10	12 75
	No. 5	35	4 00	No. 11 1 35	15 75
	No. 6	45	5 20	No. 12	20 25

ALOE'S BLACK SABLE WATER COLOR BRUSHES-Extra.



Black Sable (sometimes called Brown Sable), Round, in Albata, with black handle:

				1		ch.
1565	No.	1	20	No. 12	\$0	55
	No.	2	20	No. 14		75
	No.	4	25	No. 16	1	25
	No.	6	30	No. 18	1	75
	No.	8	38	No. 20	2	35
	37.	10	15	No. 99	3	15

WINSOR & NEWTON'S RED OR BLACK (BROWN) SABLES.

In Albata.

Black Polished Handles. Best Quality.

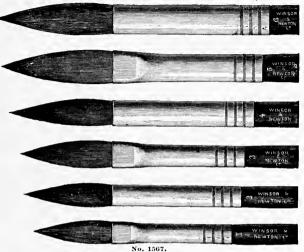
For Styles and sizes see No. 1570.

				Each.	1			Ea	ıch.
1566	No. 1,	Red or	Black	0 40	No.	5,	Red or	Black\$0	80
	No. 2.	**	6.6	45	No.	6,	* 6	" 1	00
	No. 3,	"		55	No.	7,	4.6	1	20
	No. 4		**	65	i				

WINSOR & NEWTON'S RED SABLE WATER COLOR BRUSHES.

"Extra Large Series."

Finest Sables in Albata Ferrules. With 9-inch Polished Ebony Handles.



				Each.				Ea	ch	
1567	No. 1.	Flat or R	ound	. \$2 10	No. 4.	Flat or Roun	ıđ	\$4	8	0
	No. 2.	Flat "	16	3 00	No. 5.	Flat " "		6	0	0
	No. 3.	Flat "		4 00	No. 6,	Flat " "	•••••	7	2	0

ALOE'S CAMEL HAIR BRUSHES.

In Tin Ferrules.

	For Fine Water Color Painting. Polished Handles.
œ	
9	
rc	
7	
ಣ	
63	
-	
	No. 1568.

1569	No. 1		Per doz.	No. 5	Per doz.
1909					
	No. 2	. 06	65	No. 6	1 10
	No. 3	. 07	75	No. 7 12	1 25
	No. 4	. 08	85	No. 8	1 50
	Assorted, 1 to 7			***************************************	75

ALOE'S RUSSIA SABLE BRUSHES.

For Water Color Painting. Round Polished Handles.

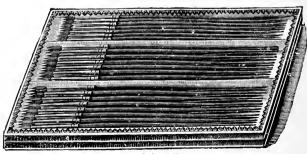


No. 1570.

	I	Each.	Pere	loz.	Each.	Per	doz.
1570	No. 0	0 10	\$0	90	No. 4	\$1	60
	No. 1	12	1	00	No. 5 22	1	75
	No. 2	15	1	15	No. 6 23	2	15
	No. 3	18	1	35	No. 7 25	2	40
	Assorted, 1 to 6					1	50

CAMEL HAIR BRUSHES-Second Quality.

In Tin Ferrules. Brushes in Glass Top-Boxes.

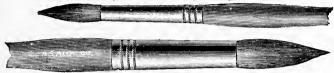


No. 1571. Reduced Illustration.

1571	Fitted with one gross Brushes,	assorted;	Tin Ferrules, Black I	Handles Per gros	s, \$5 25
1571a	Each. Nos. 1 and 2 \$0 04	Perdoz. \$0.40	Nos. 5 and 6	Each. \$0 06	Per doz. £0 60
	Nos. 3 and 4				50

ALOE'S SUPERIOR CAMEL HAIR SKY WASH BRUSHES.

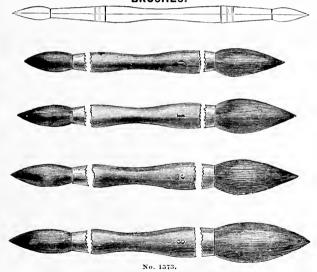
Round, in Tin. For Skies, Washing, etc.



			No.	1572.	
		Each.	Per doz.	Each.	Per doz.
1572	No. 00	\$0 15	\$1 80	No. 3	\$3 00
	No. 0	17	2 00	No. 4	3 40
	No. 1	20	2 20	No. 5 35	4 00
	No. 2	24	2 60	No. 6	4 60

This brush is used for washing in Skies, Foregrounds, Backgrounds, etc., and being of the highest quality may be also used for detail work.

ALOE'S SUPERIOR CAMEL HAIR DOUBLE-END SKY WASH BRUSHES.



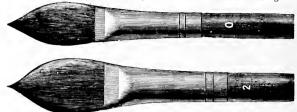
Camel	Hair, in	Tin,	with	Two	Points.	
-------	----------	------	------	-----	---------	--

		Each.	Per doz.	Each.	Per doz.
1573	No.	0\$0 45	\$4 80	No. 2\$0 55	\$6 40
	No.	1 50	5 60	No. 360	7 20
		Siberian	Hair, in A	lbata—Extra Quality.	
		Each.	Per doz.	Each.	Per doz.
1574	No.			No. 2 \$0 90	\$10 00
	No.	1 75	8 40	No. 3 1 00	11 00
Th	is is	the best brush made.			

Double-End Brushes are greatly preferred to single end, because the artist can work rapidly in two tones or can carry clear water in one end with which he can correct or modify his work as it progresses.

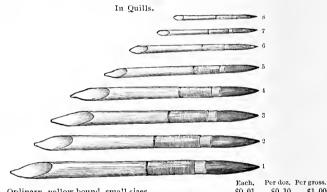
ALOE'S SUPERIOR CAMEL HAIR SKY WASH BRUSHES.

Of Siberian Hair, Flat Pointed, in Tin. Best Brush for Washing.



No. 1575. Per doz. Each. Per doz. Each. 1575 No. 0\$0 40 \$4 50 No. 2.....\$0 55 **\$6 30** No. 3 65 7 20 No. 1..... 50 5 40

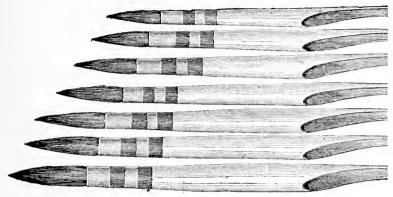
ALOE'S CAMEL HAIR PENCILS.



576	No. 1.	Ordinary, yellow bound, small sizes\$0	01	\$0	10	\$1 00
	No. 1.	Ordinary " medium and large sizes	02		20	1 20
	No. 2.	Medium quality, rose cross bound, small sizes	03		25	2 00
	No. 2.	Medium " " medium and large sizes	04		35	2 75
	No. 3.	Medium " thread " small sizes	03		30	2 25
	No. 3.	Medium " " medium and large sizes	04		40	3 75
	No. 4.	Fine quality, red thread bound, small sizes	04		40	4 00
	No. 4.	Fine " " large "	05		50	5 00
	No. 6.	Fine " blue silk boundEach, \$0 04, \$0 05, \$0 06				
		Per dozen				
	No. 9.	Superfine, red silk and gold thread binding, assorted,				
		Nos. 1 to 8:				
		Sizes 1 2 3 4 5 6		7	8	
		Each\$0 08 \$0 08 \$0 06 \$0 06 \$0 05 \$0 05	\$0	04	\$0 04	
		Per dozen 80 80 65 65 50 50		40	40	
	No. 10.	Superfine, compressed quill, Nos. I to 8:				
		Sizes 1 2 3 4 5 6		7	8	
		Each\$0 05 \$0 05 \$0 06 \$0 07 \$0 08 \$0 09	\$0	09	\$0 10	
		Per dozen 45 50 60 70 80 90		95	1 00	
		Per dozen sizes, 75c.				

CAMEL HAIR BRUSHES.

In Swan Quills. Best Quality.

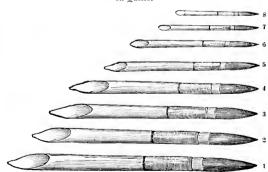


No. 1577.

		Each	. 1	Per doz.]	Eacl	h. Per	doz.
1577	No.	1\$0 50	0	<i>\$</i> 5 75	No.	5\$0 \$	20 \$	2 00
	No.	2 40	0	4 50	No.	6 1	15	1 75
						7 1		
	No.	4 30	0	3 00				

ALOE'S RED SABLE PENCILS.

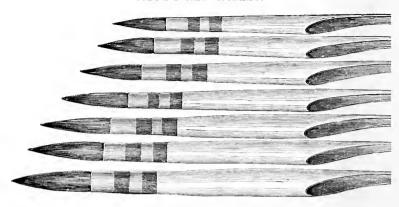
In Quills.



For Miniature Painting. Silk and Silver Thread.

	Each.	Per doz.	Each.	Per doz,
1578	No. 8\$0 14	\$1 60	No. 4\$0 44	\$5 20
	No. 7 18	2 20	No. 3 55	6 60
	No. 6 25	3 00	No. 2 70	8 20
	No. 5	4 00	No. 1	10 00

ALOE'S RED SABLES.



In Swan Quills. Silk and Silver Bound.

	Each,	Per doz.		Per doz.
1579	No. 6\$0 75	\$ 9 00	No. 3	\$18 00
	No. 5 90	10 25	No. 2	21 00
	No. 4 1 25	14 00	No. 1 2 25	27 00

DRUCCISTS' CAMEL HAIR PENCILS.

1580	A. Ordinary, in box, assorted, 1 to 8	\$1 50
	B. Red twine bound, in glass-top box, assorted, 1 to 8, with handles	2 00
	C. Superfine, bound in silk and gold, in glass-top box, assorted, 1 to 8, with han-	lles, 5 50

The above line sold in gross lots only.

BRUSH HANDLES.

For Quill Brushes.

							Each.	Per doz.	Per gross.
1581	Pointed ends, in	different	thicknesses,	cedar	wood,	plain	0 01	\$0 10	\$1 00
	Pointed ends,	4.6			"	polished	011/2	15	1 75

ALOE'S BRUSH CASES.



			Ea	ch.	
1582	Water Color Brushes.	10 inches long	 \$0	50	

SUNDRY ARTICLES USED IN WATER COLOR PAINTING.

Water Color Papers and Strainers	See	Index
Water Color Blocks and Books		
Water Color Boards		4.6
Drawing Boards		6.6
Drawing Tables		4.4
Hand-Books on Water Color Painting		6 6
Solar Prints		4.4
Pencils		4.4
Sponges		4.4
Blotting Paper		4.6
Articles for Decoration		* 4
Tracing Paper		4.4
Transfer or Impression Paper		4.4
Charcoal		4.6
Thumb Tacks		4.4
Easels		4.6
Compasses		
T Squares		4.4
Photo-Optican		* *
Bristle Brushes		4.6
Tinted Papers		
Rubbers		* *
Portfolios		+ 6
Sketching Chairs, Umbrellas and Easels		**
Mahl Stiele		4.4

INSTRUCTIONS IN THE ART OF PAINTING IN WATER COLORS.

Introductory.—During the present century water colors have risen to an importance of which previously they had not been deemed capable; the persevering exertions of colormakers to improve the colors, and of artists to develop their full capabilities, have resulted in the creation of a new art, the present style of water color painting—a style which rivals and, in some respects, excels oil painting; while the emoluments received by its successful professors are a satisfactory proof of the high estimation in which water color pictures are held by the patrons of art.

The advantages possessed by water colors are—a purity and lightness in the skies and distances unattainable by any other material, while the foregrounds can be rendered with a force and detail scarcely, if at all, inferior to oils; they are free from the glossiness so unpleasant in oil pictures; they answer for framing as well, while, by their peculiar capability of being kept in a portfolio, they can lie in a small space secure from injury, and easy of removal; besides, a drawing can be discontinued at any period of its progress without inconvenience; the process is simple, cleanly and inodorous; the work dries rapidly; the materials are very portable; they are admirably adapted for slight sketches, while they are equal to the richest effect and the most elaborate finish. Their range of usefulness is therefore very great, and hence they are employed in works of a high character, in sketching from nature, by amateurs, in teaching, and a variety of the minor branches of the fine arts.

Colors and Their Characteristics.—The matter embraced under this heading is fully covered by our article on pigments, found on pages 9 to 16, and to which we now direct the student's attention; and we feel that we cannot too forcibly impress upon him the importance of fully mastering this important branch of the subject. To the conscientions artist a thorough knowledge of the pigments he uses is of the first importance. The matter has been prepared with the greatest care, and the information gathered from sources unquestionably to be depended upon.

The Water.—That the water should be good is of importance; in some places river or spring water is impregnated with lime and other matter that render it unfit for the artist's purpose; some artists use distilled water. There should be always at least two vesels of water: one to cleanse the brushes in, the other for mixing tints. The brushes should always be washed out quite clean, and left dry in a proper shape when putting by for future use.

INSTRUCTIONS IN THE ART OF PAINTING IN WATER COLORS-Continued.

The Board.—The most important feature of the board for water color work should be such a construction as will prevent it from warping or splitting from constant wetting. (See Index.)

The Table.—While any table will answer, a drawing desk with a rack at the back, by which it may be sloped more or less, as occasion may demand, will be an advantage. Tables constructed for this purpose will be found listed in the Index.

Brushes.—Red sable are the best, camel hair next; use as large a brush as your subject will permit.

T Square and Compass.—The student will find a T square useful fo quaring the drawing, and a plain compass may also be occasionally necessary.

Paper.—Water color paper varies in quality very much: some makers use inferior materials, and in bleaching employ an acid which produces great whiteness, but has the dangerous property of changing vegetable Blues and Greens into Red; but such papers must, of course, be carefully avoided by the water color artist. Whatman's papers are always very good; those styled Harding's drawing papers were invented by a distinguished artist, and may be safely depended upon.

Drawing papers have three different surfaces—"rough," "not" and "hot-pressed;" the first, also called Cartridge, is preferred by some eminent artists, but the "not" (or cold-pressed) has a slightly rough surface, and is the kind most generally used; the hot-pressed is too smooth.

Whatman's paper is made in a number of sizes (see Index). "Imperial" (22x30) is most commonly used. The only objection to the papers of this maker is the fact that they are dried on a clothes-line, and many sheets show the mark across the middle. Therefore, when it is possible, select a sheet twice the desired size and cut it in two. "Imperial" paper is carried in three weights or thicknesses, respectively: 72, 90 and 140 lbs. to the ream. The first is most generally used, because it is less expensive, but the 140-lb. paper is much more desirable.

Cold-Pressed Bristol Board is the best material upon which to execute work that offers a great deal of detail, and is a very superior paper for all classes of delicate painting, figures, etc., but it is even more expensive than 140-1b. Whatman's paper. (See Index.)

French and English Crayon Papers are admirable when tinted papers are desired. They wash well and will stand considerable working. (See Index.)

Small Requisites.—The student should always be provided with soft blotting paper, or a piece of soft cloth, to wipe the brush on. The brush should not be put in the mouth, as some of the colors are very deleterious, and, besides, saliva nijures the tints. A couple of white plates will generally be sufficient for mixing the tints in; if the drawing be large and a good deal of tint required, small saucers answer very well for holding the color. Various kinds of slabs palettes, nests, etc., have been invented, and are listed in the foregoing pages; each kind has certain advantages and disadvantages.

Poisonous Colors.—The following colors are of a poisonous nature, and great care should be observed in their use; they are—Blue Verditer, Chrome, Emerald Green, Flake White, King's Yellow, Red Lead, and Verdigris.

Strainers are made of paper mounted on muslin strained over a wooden frame. They are not expensive and are delightful to work upon. By turning to the Index, you will find a price list and also full directions for making them.

To Mount Water Color Paper.—Select a sheet somewhat smaller than the board. Turn up a margin about half an inch wide all around; lay the paper face down and spread water over the back (now uppermost), using a sponge or wash brush for the purpose. Let the water soak well into the paper for a few minutes, keeping the surface equally wet all over. Lift the paper by the edges and turn it quickly over so that the wet side may come next the board. Apply strong paste to the edges. Rub these down with the handle of a penknife, using care to draw the paper outward. Stand the board in a horizontal position while the paper dries. While it is drying, notice if any portions bulge out in "blisters," and if they do not seem to disappear, a few holes may be

INSTRUCTIONS IN THE ART OF PAINTING IN WATER COLORS—Continued.

pricked in them with a ueedle so that the air escapes; and if they still remain, a little clear water may be applied to the affected part. It is best not to attempt mounting large sheets of paper until you master the art of handling smaller oues.

Before Using Color.—Before entering into any discussion in regard to the use of color, we want to impress on the mind of the student that great care must be given to his drawing. Be sure that all your outlines are correct, as it is difficult to alter as you proceed, and coloring and shading are more apt to emphasize a defect than to eradicate it.

Transferring Color From Your Pans to the Palette.—Wet the brush in clear water and pass it over the color. When the brush is charged with color it may be unloaded on your palette or slab by one or more firm strokes, drawing the brush down or out.

If using cake colors, drop a little clear water on your palette and rub the end of the cake into the water. Before replacing the cake in the box stand it on end to dry.

Tints or Washes are mixed in saucers in the same mauner.

Laying Washes.—To wash well, your wash must be thin. If not dark enough, a second and third wash can be applied over it, but it is difficult to lighten a tint that proves too dark.

When your color is once laid, allow it to dry; do not attempt to rework or correct it while wet, as you will not only fail to improve the appearance of your work, but are almost certain to ruin the surface of the paper.

Laying a Flat Wash.—Your paper should be damp, but not wet; place your board at a slight angle, with a full brush at the top left-hand corner; carry the brush along the top edge of the paper, or of that portion of it which you intend to color, and wash downwards, always from left to right, keeping the color flowing as evenly as possible. When you reach the bottom, lay the paper flat to dry.

Laying Graduated Washes.—Where one color blends into another—as, for instance, a delicate blue sky at the top into a pink glow at the horizon—commence as before with a full brush of, say, for instance, Cobalt; when you have carried this once or twice across the paper, refill the brush with a little less Cobalt and just a touch of, let us say, Pink Madder, and so on, decreasing the quantity of Cobalt and increasing that of Pink as you descend; finish by washing all the Cobalt out of the brush and using Pink Madder alone. Take care to finish before any of the color dries.

Working Detail Over Washes or on Plain Paper.—By detail, as used here, is meant trees, houses, hills, etc. The paper should be dry for this work. A full brush is used for the broad masses, but it is well to use a drier brush for defined markings, broken foliage, etc.

Undertints and Breadths of Color are washed in and allowed to dry, and shadings and markings worked over with a brush partly dry.

High Lights, when indicated by White, should be represented by the paper itself. It is a difficult thing in laying a sky wash to leave the white paper for fleecy cloud effects. These white clouds may be taken out afterwards by painting them with clean water, and while wet taking them out with blotting paper or a soft cloth; but the effect is never as brilliant or pleasing as when by a masterly hand they are left. A sharp knife is sometimes employed to remove color from the paper for high lights.

Sketching in the Design.—This is usually done with au H. B. lead-pencil by very delicate touches, indicating but a faint outline. The strength of the lines may be reduced by using a rubber, but this is apt to affect the surface of the paper.

To Correct Washes.—It is a difficult undertaking to correct an uneven wash, but the following directions are the best means that cau be employed:

When the sky has been laid in unevenly, turn the drawing upside down, and with a flat camel hair or sable brush and pleuty of clean water wet it all over; theu with gentle rubbing, having the brush constantly full of water, level the inequalities; sometimes, especially on rough paper, the sponge may be required to remove stubborn blemishes. If there should be some parts

INSTRUCTIONS IN THE ART OF PAINTING IN WATER COLORS-Continued.

too light, they can be remedied by additional washes of color. Touches with the point of a fine brush (generally termed hatching) will be required at times, in order to produce a perfectly level tint. The same means will answer for any other part of the drawing that may be uneven.

By wetting an uneven wash with a soft brush and water, and rubbing it very lightly and rapidly with a cloth, the tint may be made to look even, and, at the same time, have a granulated appearance that answers well for old walls, backgrounds, portraits and all places for which a rather rough surface is desirable.

When a tint cannot be got at once of the required depth or tone, it must be gone over with other washes of color until the object shall be attained; but in doing so, care must be taken not to disturb the undercolor.

When a wash of color is laid on the paper, leave it to dry before again working on it. Any defect observed may then be rectified more easily.

Removing Color for Reworking.—When it is wished to remove a small portion of color in order to get another tint in its place—as, for instance, to introduce a small figure or cattle into a landscape—it is usually done by wetting the part with water, and, after it has soaked a little, rubbing it with a soft cloth, by which, in general, the color will be sufficiently removed. If the wet be well soaked up by pressing it with a cloth, and the place rubbed with Indian rubber or crumb of stale bread, the color will be got out entirely.

Softening.—Softening, when only required to be done in small quantities, as in the shading of flesh, flowers, fruit, etc., is best managed by putting on the color while wet, touching the part intended to be softened with a brush containing water only. The most convenient way is to have both the brush for laying on the color and the one for softening it fixed on the same handle. In case softening is required for a large surface, the best way is to wet the part intended to be softened with the water first, and while wet run the color along the edge of the wetted part.

Handling, Style, Character and Technique.—In suggesting a careful study of high-class studies for a better understanding of these terms and all that they signify, we will ask the student to turn to page 58. What is there said applies even more forcibly in this instance. Brush work cannot be mastered by reading all the books that have ever been written on the subject. On pages 60 to 77 we give the palettes for an extensive line of subjects, but in matters of manipulation a fac-simile of a water color painting of some prominent artist will tell more on its face than the most lucid peu could convey in a thousand pages. Such studies as we refer to can be obtained for a nominal sum, and in the selection of sujects we suggest for landscapes reproductions from work of the following artists: Bowers, Ross Turner, J. Francis Murphy, T. J. Soper and Paul Marny. Marine studies after J. K. Harlow, Ross Turner or Martini, Flowers: E. Vonga, Longpree or Reinhart. The student will derive little benefit in working from other than fac-similes, as in this class of reproduction every brush-mark is indicated, plainly showing the method employed in producing the effect. The student should not first direct his attention to "making pictures;" but a careful, conscientious study of principles, methods and means is what will serve his true interests best.

Landscape and Marine Painting.—The foregoing remarks in connection with the palettes and tables found on pages 60 to 69, are offered the student under this heading.

Studying From Nature.—For studying landscape from nature the moist colors are invaluable (page 122). The box for them is of tin japanned (page 128), the lid of which is made to serve for blending the tints; and there is a ring which can be slipped over the thumb, so that the box may be held like a palette.

Moist colors are used by taking a sufficient quantity up with a penknife, which being pressed against the plate or palette will adhere, and may be readily rubbed down with the brush as it is wanted; or a touch of color can be taken with the wet brush off the mass in the box.

A water bottle (page 134) will be found useful in the field. The case consists of two tin cups, which are so contrived that they can be attached to the box; and thus the colors and the water are literally "at hand" for the student's convenience.

The brushes can be carried in the color box, in which there is space for them, or a separate brush case (page 142).

INSTRUCTIONS IN THE ART OF PAINTING IN WATER COLORS—Continued.

Solid sketch books are much better adapted than the usual kind for studying landscape from nature in water colors. These books consist of a number of sheets of paper compressed so as to form a solid block, each sheet of which can be detached from the rest by passing a penknife all around under the edge. (For Palettes and Tables, see pages 60 and 77.)

Figure Painting.—In addition to the palettes and tables given on pages 69 and 73, we append the following general remarks: The flesh of figures must be worked with transparent colors in the deep shadows, and colors of some degree of body may be ventured on in the heights, but this must be done cautiously, as flesh has a natural transparency, and that quality cannot be imitated by colors having much body; not but some first-class water color artists do sometimes nse White in the flesh color of their lights, and that, too, very freely; such painting may have the general effect, but it will want the semi-transparent appearance of flesh; the general effect of the picture may be sustained by the brilliancy which the body color gives, but certainly the truthfulness of the imitation suffers. Seldom, if ever, is body color used in the flesh of figures when of a large size; but in figures that are introduced as pictorial adjuncts, when of course their influence on the general effect is of far more consequence than resemblance of appearance, even dark draperies in such figures are advantageously laid in with body color in the lights. But for what may be properly styled figure drawings, where texture as well as pictorial effect has to be studied, body color must be used very sparingly.

The shadows in the flesh of figures may be done with Brown Madder and Cobalt or French Ultramarine, for a fair complexion, modifying the Grey with Roman Ochre and Rose Madder, as may be required; and for a darker complexion Brown Madder or Indian Red and Indigo, modified with the Ochre and Lake as before. Venetian or Light Red may serve very well for the flesh tint; or a mixture of Roman Ochre or Raw Sienna and Pink Madder will be still better; these colors will also answer for the lips and cheeks; Vermilion had better not be used. As for the eyes, the blues that have been named will serve for blue or grey, modified with Brown Madder; and for browns, Vandyke Brown, Burnt Sienna, Raw Sienna, etc., will be quite sufficient; the same colors, with the Sepias, will answer for the various tones of hair; the finishing shades of flesh must be made up of the most transparent tones—Brown Madder and Raw Sienna with a little Rose Madder added for the darkest touches; when the flesh is finished, a few touches of Retouching Varnish in the darkest parts will be an improvement. The brilliant lights in the eyes are best left, or if this is beyond the power of the student, expose the paper with the point of a knife, or, as a last resort, a touch of Chinese White.

Drapery.—In the draperies the same system of transparency in the shadows must be observed; while in the lights it is best to have a little body—just barely sufficient to give them a character of solidity, so that they may not look poor and washy.

Fruit and Flowers.—The principles and practice which have been explained, with the information given respecting the properties of each color (see pages 9 to 16), and the tables and palettes on pages 73 to 77, should put the student in a position, by slight modification, to portray any object desired.

Large Designs.—If the student is not able to execute life-size portraits or other difficult large drawings, the Photo-Optican can be used to advantage (see page 55).

COUACHE PAINTING.

Any water color mixed with Chinese White in sufficient quantity to render it opaque may be not improperly termed a "Gouache Color," and, although there are colors expressly prepared for this style of painting, under the name "Gouache Water Colors," we can discern no plausible reason why the artist should be required to purchase that which in reality he already has. Gouache painting is usually confined to water color painting on tinted papers; and the method of handling the colors is not dissimilar from that employed in ordinary oil painting, save that the greatest care must be exercised in "impasting" and "overworking," so as not to disturb the under painting.

PHOTO-CHROMATIC PAINTING.

Or 18=Karat Oil Painting.

Sometimes called "Cameo," "Ivory Type," "Electric," or "Florentine," "French Crystals," Etc.

The art known under the several names above is, no doubt, familiar to the majority of our readers. The finished picture is not unlike a porcelain or ivory painting. The only latitude the amateur has for failure to produce beautiful and artistic effects is in the matter of coloring, and even here the process is such that the violation of good taste must be a flagrant one to be more than apparent in the result obtained.

CONVEX CLASSES.

For the Cameotype Photo-Chromo Process, Etc.

	Made of Best Flint Glass.				
		Eac	h.	Per doz.	Per gross.
1584	Card Size, oval	\$0	03	\$0 25	\$ 2 50
1585	Card Size, square		03	25	2 50
1586	Cabinet 12 Size, oval		05	40	4 25
1587	Cabinet ½ " square		05	40	4 50
1588	Imperial " oval 412x 6 "		05	45	4 50
1589	Imperial " square		05	45	4 50
1590	Imperial " ex. thick, selected 414x 6 "		07	60	6 00
1591	Promenade, square		08	65	7 00
1592	Panel Shape		10	85	8 00
1593	Boudoir, square 5 x 8 "		12	1 25	12 00
1594	Square and Oval		15	1 50	15 00
1595	Square " " 8 x10 "		25	2 50	
1596	Square " " 10 x12 "		60	6 50	
1597	Square " " 11 x14 "	1	25	12 00	

OIL COLORS IN TUBES.

	Single, Each.	Double. Each.	Sing Euc		Double. Each.
1598	White, Flake or Silver. \$0 05	\$0.10	Yellow Ochre\$0	05	\$0 10
	Vandyke Brown 05	10	Crimson Lake	05	10
	Prussian Blue 05	10	Chrome Yellow	05	10
	Naples Yellow 05	10	Ivory Black	05	10
	American Vermilion 05	10			

PHOTO-CHROMATIC LIQUIDS.

	Bo	ttie.	Per doz.
1599	Adhesive Preparation, for mounting photographs.	25	\$2 40
	Adhesive " " small small	15	1 50
1600	Diaphanous Liquid, for securing transpareucy	25	2 40
	Diaphanous " " small	15	1 50
1601	18-Karat Transpareucy Compound	75	8 00
1602	18-Karat Cemeut, for mounting	50	5 00
1603	Spirits of Turpeutine, 1 oz	06	60
1604	Spirits " 2 "	12	1 50
1605	Higgius' Superior Paste	25	
	Jewels for 18-Karat Work	25	

PHOTO=CHROMATIC PAINTING—Continued.

ADHESIVE PAPER. 1607 For binding ______ Per sheet, \$0.02 Per doz., \$0.20

COLD FOR JEWELRY.

Miss	only	with.	Water.
MIL	OHITY	WILL	water.

	SUND	RY MATERIALS.	Each.	Per doz.
1609	Palette Knives, steel		SO 25	\$2.75
1610	Palette " horu		15	1 50
1611	Palette Cup		10	1 00
1612	Palettes, maliogany		25	2 75
1613	Boxwood Tools, for mounting		08	85
1614	Rubber Rollers, for mounting .		25	2 25

CAMEL HAIR BRUSHES.

Wood Haudles.

	Each	Per do:	OZ.	Each.	rer doz.
1615	No. 1\$0 0	5 \$0 2	25 No. 4	\$0 05	\$0 30
	No. 2 0	5 2	25 No. 5		35
	No. 3 0	5 3	30 No. 6		35

FRAMES-CELLULOID.

1616	Each	 	25 to 50 cents.

CELLULOID FOR FRAMES.

1014	20x30 inches.	white, Pluk, Blue, Green, Cream	\$1 99

CARD-BOARDS FOR BACKS OF FRAMES.

CHROMO-PHOTOGRAPHY OUTFITS. Each. 1619 A. Polished Wood Box, containing 1 bottle adhesive preparation, 1 bottle diaph-

		anous liquid, 10 tubes superior oil colors, mahogany oiled palette, boxwood	
		tool for mounting, gummed paper, blotter, 4 brushes	\$1 60
1620	B.	This beginner's outfit consists of 5 tubes superior oil colors. I bottle diapha-	

1620	в.	This beginner's outhit consists of a tubes superior off colors, I bottle diapha-	
		nous liquid, I bottle adhesive preparation, I brush, I boxwood rubbing tool,	
		gunned paper, blotting paper	90

18-KARAT OUTFITS.

1621	Beginner's Outfit5 tubes superior oil colors; 1 bottle 18-karat transparent com-
	pound; 1 package 18-karat cemeut for mounting; 3 brushes; gum paper; 1 blotter;
	1 rubbing tool

1622	Teachers' Outfit.—9 tubes superior oil colors; 1 bottle 18-karat transparent com-
	pound; 1 package 18-karat cement for mounting; 1 pair card convex glasses; 1
	pair cabinet convex glasses; 1 rubber roller; 4 brushes; gum paper; 1 blotter; 1
	bottle 18-karat jewels; 1 mahogauy paiette; 1 horn palette knife; 1 palette cup 2 50

1623	Business Outfit.—10 tubes superior oil colors; 3 bottles 18-karat transparent com-	
	pound; 3 packages 18-karat cement for mounting; 12 convex glasses, card size; 12	
	convex glasses, cabinet size; 6 Russian sable artists' brushes; 1 bottle 18-karat	
	jewels; 1 mahogany palette; 1 steel palette knife; gum paper; 1 blotter; 2 photo-	
	graphs selected for coloring for sample; 1 palette cup; 1 rubber roller; 1 box water	
	colors 15 colors 1 boul Division 1 1 is	5 00

PHOTO=CHROMATIC PAINTING—Continued.

Instructions for Improved 18-Karat Oil Painting.—First.—The print must be removed from the card-board. (The print is a thin piece of paper pasted to the card-board.) To remove the print lay the photograph in hot water. Let it remain in the water from twenty to thirty minutes; it can then be easily removed from the card-board; if it does not separate easily, do not hurry, but again immerse it in the water until it will remove easily.

Second.—The paste must be removed from the back of the print. This is done by laying the print face downward on the palm of the hand, and washing the back thoroughly, as it is necessary to have paste entirely removed.

Third.—The surplus water must be removed. This is done by laying the print between common blotting paper.

Fourth.—The print must be mounted on glass. Lay the print face upward on a clean piece of paper and apply 18-karat cement to the face of the print, also to the concave side of the glass. Lay the glass over the print, the two prepared sides together; then work ont cement with a rubber roller made to fit the glass. Wash back of print with a damp cloth; let it dry five minutes.

Fifth.—The print must be perfectly transparent. This is done by pouring on the back of the print ten or twelve drops of 18-karat transparent compound, and rubbing it over the print and letting it remain until the print becomes perfectly clear and transparent. Then wipe off transparent compound with a dry cloth.

.Si.rth.-The picture is now ready for painting.

Lay a second glass over the first. Secure the glasses together with strips of adhesive paper.

Use oil colors on the second glass.

The eyes, lips, jewelry, lace, and minor details, should be painted on the back of the first glass in either water or oil colors, the former preferred.

After the painting on the first glass is completed, the second is secured to the first with gum paper, care being used that they do not touch at any point except the edges. On the second glass the color for the flesh, background and drapery are laid in.

For making flesh color use Silver White; tint it with Vermilion and Naples Yellow and a little Vandyke Brown.

Brown hair: Vandyke Brown and a little of Naples Yellow.

Black hair: Vandyke Brown.

Grey hair: Silver White and a little Vandyke Brown and Blue.

For diamonds, garnets, emeralds, etc., perforate the print and insert 18-karat jewel of proper color.

When your painting is completed, back your work with card-board and seal with paste.

Eyes, lips, jewelry, laces and flowers can be colored directly on the back of the picture, using water colors.

For blue eyes use Blue, toning with Black and White.

For grey or hazel eyes use Blue, toning with Brown, White and Yellow.

For lips use Crimson Lake or Vermilion.

For jewelry use Yellow, toning with Red.

For laces and collars use White.

In landscapes, touch up flowers, trees and grass.

Buff, mix White, Yellow and Red.

Chestnut, mix Red, Black and Yellow.

Drab, mix White, Yellow, Red and Black.

Purple, mix Vermilion and Blue.

Rose, mix White and Lake.

Gold, mix Yellow and Red.

Green, mix Yellow and Blue.

Olive, mix Yellow, Blue, Black and White.

Orange, mix Yellow and Red.

Pink, mix White, Vermilion and Blue.

Note.—Adhesive preparation may be substituted for 18-karat cement, and diaphanous liquid for 18-karat transparent compound, but the 18-karat line is considered vastly superior to any other in the market.

CRAYON AND CHARCOAL DRAWING.

STICK AND SAUCE CRAYONS.





No. 1, Hard, No. 2, Medium, No. 3, Soft.



	1	ach.	Per doz. 1	er gross.
1624	Conte Square Black Crayons, Nos. 1, 2 and 3	02	\$0.15	£1 50
1625	Conte "White "Nos. 1, 2 and 3	02	15	1 50
1626	Conte Round Black "Nos. 1, 2 and 3	03	30	3 00
1627	Conte "White "Nos. 1, 2 and 3	03	30	3 00
1628	Conte " Varnished	04	40	4 25
1629	Conte Square Red, Nos. 1 and 2	02	15	1 50
1630	Conte " Sepia	03	25	2 25
1631	Lemoine's Square White, Nos. 1 aud 2	02	15	1 50
1632	Duret's Square Grey Crayons	02	15	1 15
1633	German Round Crayons, 6 inches long, Nos. 1 and 2	05	50	6 00
1634	Girault's Crayon Sauce, in foil	04	35	3 75
1635	Conte's Crayon Sauce, in foil, very soft and black	06	65	7 80
1636	Aloe's "Magic Sauce Crayon," delicate Blue Black tone, very essential to flesh in crayon portraiture; recommended by all			
	crayon artists generally; in bottles	15	1 00	
1637	Perfection Sauce	15	1 50	
1638	Imperial Crayou Sauce; is blacker than Conte; spreads and erases			
	better than any black sauce we have seen, per bottle	10	1 20	

Crayon in sticks, Nos. 1624 to 1633, inclusive, are sharpened to a point and used with direct strokes in crayon drawing and pastel.

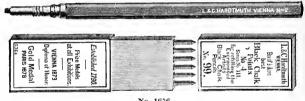
SANFORD'S SHADED CRAYON SAUCE.

This crayon sauce produces a clean grey tone that is very desirable, and that is impossible to obtain by the use of any other crayon. It is used exclusively for light and medium tones, and with Imperial Crayon Sauce for black tones produces a picture entirely free from the brown, muddy tone produced by the use of black crayon alone.

				rer bot	HC.	Terd	MIZ.
1639	No.	1,	light	\$0	10	\$1	20
1640	No.	2,	medium		10	1	20
1641	No.	3,	dark		10	1	20

CRAYONS IN POLISHED WOOD.

, in wood, bla	No. 2, m No. 0, 1, No. 3, exvelvet, 6	edium 2, extra f ctra fine, s extra	fine soft	•••••			06 07	\$0 5 5 7
3 6c ci	' No. 0, 1, ' No. 3, ex ' velvet, e	2, extra f tra fine, s extra	fine soft				07	7
,	' No. 3, ex ' velvet, e	tra fine, s extra	soft					
, "	' No. 3, ex ' velvet, e	tra fine, s extra	soft				07	7
,	' velvet, ε	extra						
							10	1 0
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	ood, Nos. 1 to	5. polish	ied ced	ar:				
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				Medium.	Hard	Very hard.		
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No. 1656.

1656 Hardtmuth's Ever-pointed, Movable Crayons, in hexagon, black polished handles, metal cap, 612 inches long, in 5 degrees: Nos. Medium. Hard. Very hard. Very soft and very black. Soft and black. Hardtmuth's Crayon Leads for the above, 5 inches long, 6 in a hox......Per box, 1657

Engene Pearl's Outfits in Crayon, comprising all the material necessary to complete 1658 1659 Eugene Pearl's Studies and Hints on Expression Per set of six,

*First made to order for Mr. Pearl in his specialty, fine crayon drawing. Adopted hy artists and art schools generally throughout America. They are made in THREE DISTINCT GRADES-Hard, Medium and Soft-admit of fine pointing for stipple work, are entirely free from grit, intense black, cannot fade and are guaranteed superior to all others. They are finished in polished cedar, each pencil bearing Mr. Pearl's trade-mark in gold, also his name, and letter denoting degree of hardness. The exteriors being finished in different colors, the artist can distinguish at a glauce the degree, without reference to the letter.

Note.—All the above are used for point work in crayon drawing. We consider Pearl's Crayon Pencils without equal.

CHARCOAL.

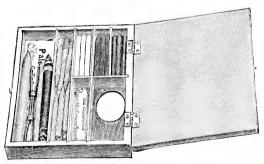


No. 1660.

	Ordinary, 50 sticks, 6 inches long, in box	Per box. . \$0 15 25
1662	Coute, branches of willow, in box of 50 sticks	30
1663	Conte, Venetian, branches of willow, in box of 50 sticks, Orange band	50
1664	Rouget, in Nos. from 1 to 3	40
	"Julian," hard, best Charcoal made, 20 sticks, in box	25

Charcoal is used for charcoal drawing; also for sketching outline for oil painting, crayon drawing, etc.

ALOE'S PALETTE CRAYON OUTFIT.



No. 1666.

The lid of this box is covered inside with chamois leather for stumping, and the thumb-hole is so arranged as to allow of the box being held on the hand as comfortably as a palette.

CRAYON AND CHARCOAL DRAWING—Continued. IMPERIAL CRAYON OUTFITS.

In strong wooden boxes, with printed instructions for doing the finest crayon work by the best and most rapid methods.

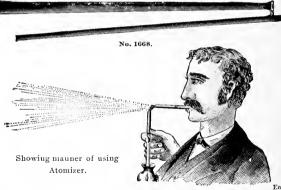
This is not a child's outfit, but contains all the tools needed for doing the finest work.

If you want to be an artist, the best way to begin is with the study of black and white, as light and shade are more correctly learned by its use than where color is used, which often confuses and misleads the beginner.

With an Imperial Crayon Outfit any person of artistic taste can teach himself the rudiments of drawing and shading at a small expense, and at the same time produce fine crayon pictures for decorating the home.

ATOMIZERS AND FIXATIFS.

For Fixing Designs in Crayon, Charcoal, etc.



	6///www.min		
		Each.	Per doz.
1668	Japanned Tin Atomizer	\$0 15	<i>\$</i> 1 80
1669	A. S. A. & Co., Fixatif	20	2 40
1670	French Fixatif (Rouget)	50	6 00
1671	Soehnee's French, (Superfine)	20	2 40
1672	Aloe's "Salon" Pastel Fixatif	25	3 00

Fixatifs are used to fix drawings; that is, to set the loose particles left on the surface of the paper, that they will not rub or drop off in handling. There are two methods of securing this result:

First.—To spray the face of the drawing with Fixatif. The Atomizer shown in the above illustration is used for this purpose. The instrument is opened until the two arms are at right angles. The shorter and smaller arm is inserted into the neck of the bottle containing the Fixatif, and the lips applied to the other end of the longer and larger arm; a long breath is taken and upon blowing through the tube the liquid will pass from the bottle up the short arm, and the current of air striking it at the top will break it into a spray or mist, which falling upon the drawing will moisten its surface without disturbing or blurring the work.

Second.—The drawing may be fasteued, face down, to a board, and a camel hair brush (about one inch wide) filled with Fixatif is passed over the back. This fluid is almost colorless to the eye and absolutely so in effect. Enough of the liquid is absorbed by the paper to "fix" the drawing on the opposite side.

CRAYON HOLDERS, OR PORTE CRAYONS.



	No. 1676.	Each.	Per doz.
1673	Brass, 4 inches.	0 04	\$0 45
	Brass, 5 "	05	50
	Brass, 6 "	06	55
	Brass, 8 "	08	65
	Brass, 10 "	10	75
1674	Brass, with ebony handle	10	90
1675	Brass, " double double	15	1 50
1676	Conte, with hollow cedar center; the best Porte Crayon made	20	2 40

Crayon Holders, or Porte Crayons, are used to hold stick crayon, Tortillon stumps, pointed rubbers and Nigrivorine stumps, chalk, small pieces of lead-pencils, etc., etc.

Note.—We have discarded German Silver Crayon Holders, as the moisture of the hand blackens them at once.

BADCER HAIR BLENDERS.

Flat, Knotted, Set in Bone.

1677 From 2 to 6 inches wide...... Per inch, \$0 40

Used for blending crayon, charcoal and pastel drawings.

ALOE'S CHAMOIS PALETTES.

For Pastel and Crayon Painting,



		No. 1678.	Sizes, 6-in.	7-in.	8-in.
1678	Square or	Oval	Each, \$0 25	\$0 30	\$0 35
	Square "		Per doz., 3 00	3 50	4 00

Chambis Palettes are used for pastel and crayon in much the same manner as palettes for oil and water color painting. The dry color is held in position by the fiber or fuzz of the chambis skin.

TORTILLION STUMPS.

(Very Small Paper Stumps.)

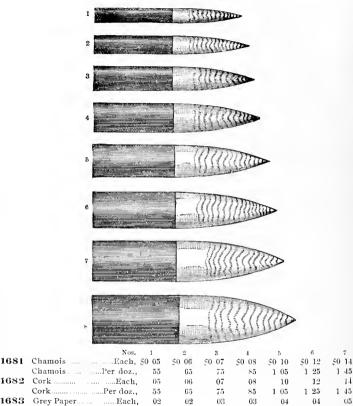


		Per hunch.	Per doz. bunches.
1679	Grey, 12 in bunch (soft)	\$0.06	\$0 70
1680	White, 12 in bunch (hard)	08	80

Tortillion Stumps are pointed at one end. They are used for all small work, "stippling" in portrait work and detail of any kind. The *grey* stump is preferred to the *white*, as it presents more "tooth" and takes the crayon more freely.

STUMPS FOR CRAYON SHADING.

Pointed at Both Ends.



80 16

1.75

1 75

16

05

40

Per gross.

\$11,40

3 00

Stumps are used in crayon and pastel work to take the place of brushes in ordinary painting. Their surface has a "tooth," and by rubbing the end of the stump on a chamois palette that has been loaded with pastel or crayon, a certain amount of the dry powder will adhere to the stump, which may in turn be deposited on the paper. The manner of handling the stump is not unlike the use of a brush.

15

18

20

25

30

Per doz.

35

Grey Paper Stumps are most generally used.

Grey Paper.....Per dozen,

1684 Chamois, 1 to 8 assorted ...

Chamois Stumps are serviceable where a very soft stump is required.

12

1685 Grey Paper, 1 to 8 assorted....

Cork stumps are used for the sharp lines about the eyes, or where clear, sharp lines are required. They break very easily. Same price as chamois.

Pith stumps are the same price as chamois, but are of little value and very fragile.

FELT STUMPS.

		Each.	Per doz,	1	Each.	Per doz.
1686	No.	2\$0 15	\$1.75	No.	6\$0 30	\$3 50
	No.	4 20	2 25	No.	8 40	4 50

These stumps have been lately introduced to the trade. They give a very soft finish to the work.

IMPERIAL HARD PAPER STUMPS.

These stumps are very superior. They are carefully rolled and have a fine point, which wears well and keeps in good order when used.

	E	acn.	l'er doz.
1687	No. 1	03	\$0.36
	No. 2	04	48
	No. 3	06	72

IMPERIAL SOFT PAPER STUMPS.

These stumps are something new. They will apply more crayon, making a denser shade than any other. No artist can afford to be without them.

1688	No. 1		\$0 60
	No. 2	07	84
	No. 3	10	1 20

IMPERIAL TORTILLION STUMPS.

These stumps are well rolled, have a fine point, an are over an inch longer than the French Tortillion, making them much more convenient and avoiding the use of a porte crayon. Made in two grades—hard and soft.

	Ter c	OZ.	rer gross.
1689	Hard	10	\$1 20
1689a	Soft	10	1 20

RUBBER STUMPS-NICRIVORINE.

All Rubber. Both Ends Pointed.



No. 1690.

	P.	aen.	Per doz.
1690	Nigrivorine, small	0 05	\$0.50
	Nigrivorine, medium	07	70
	Nigrivorine, large	10	90

CONTE'S WOOD CENTER.

1691	Small	0 10
	Medium	15
	Large	20

Rubber stumps are used in crayon, charcoal or pastel drawing to remove the material from the paper. The "Nigrivorine" No. 1690 stump is the best made.

MACNIFYING AND READING CLASSES-Round.



No. 1692.

First Quality.					1	Ordinary.					
1692	2-inch	diamet	diameter			1693	1693 2-inch diameter		т		eh. 50
	212 11			1	15		213 11	16			60
	3 "	4.6		1	50		3 11		***************************************		73
	312 0	4.6		2	00		315 11	4.6		1	CO
	4 "	4.6		. 2	50		4 "	41	***************************************	1	25
	415 "		***************************************	3	50						

For examining the original or your own work,

MACNIFYING CLASSES.

	Ex	aeh.
169 4	On tripod, for examining photographs	65
1695	Pocket Magnifying Glasses, in folding case	25

Full list of magnifying glasses in our Optical Catalogue.

REDUCING CLASSES.

Each. 1696 For reducing life-size portraits to size of photograph 50 50

CHAMOIS SKINS.

		Per piece.			Per piece.
1697	No. 1.	Size, 5x 8 inches \$0 08	No. 5.	Size, 12x19	inches\$0 40
	No. 2.	Size, 8x12 " 15	No. 9.	Size, 16x24	" 75
	No. 3.	Size, 10x15 " 25			

Special prices by Original Kip (30 skins).

BURNT RUBBER.

ALOE'S RUBBER SHARPENER AND STUMP CLEANER.

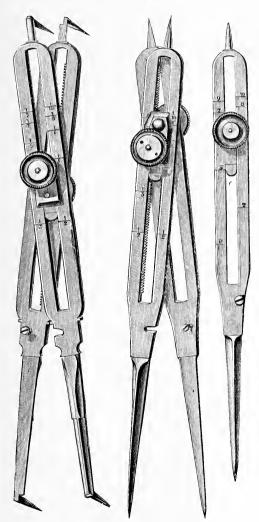
This useful adjunct to the artist's outfit consists of a number of sheets of flint paper made in block form, and in such a manner that when one sheet is worn out it can be removed, uncovering a fresh one.

				1	lach.	1						E	ach.
1699	2 x21/2	inches,	plair	1 5	0.10	2	x2.16	inches,	with	wooden	handle		15
	$1_{-4}^{1} \times 4$	**	"		12	11	íx4	"	"	**			15
	$2^{1}4x4$		4.6		15	21	4x4	* 4	"	"	"		20

Gives a fine point to crayon pencils, stick crayon, lead pencils, etc.

PROPORTIONAL DIVIDERS.

For Enlarging or Reducing Drawing and Designs.



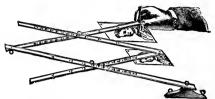
- 1700 Proportional Dividers, 8 inches long, German Silver, with rack adjustment, in case...... \$8 00
- 1702 Proportional Dividers, 6¹₂ inches long, German Silver, in case... 4 00
- 1703 Proportional Dividers, 6¹₂ inches long, German Silver, in case... 2 50

Directions for Use.

This is probably the most legitimate instrument offered the artist for enlarging and "proving up" his work. If the enlarged drawing is to be, say, 4, 5 or 6 times the size of the original, set the indicator at the respective figure on the scale; measure any portion of the original with the shorter arms of the instrument and the distance between the longer arms will be the exact size that portion should be in the enlarged drawing. It is both simple and absolutely accurate.

ALOE'S IMPROVED PANTOCRAPHS OR DELINEATORS.

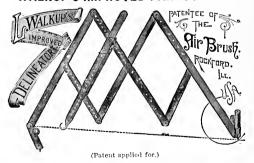
For Enlarging or Reducing Drawings of all Kinds.



1705	No. l. Heavily mounted with nickel-plated elbow-joint wheel, pencil-holder and exchangeable point; finely polished, black figures, in neat box\$	50
1706	No. 2. Brass-mounted, with brass elbow-joint wheel, pencil-holder and movable point; polished, black figures, in box.	
1707	No. 3. Brass-mounted, same as No. 2 in every respect, except it is not polished, in	50
1708	No. 4. Brass-mounted, same as No. 3 except movable point instead of wheel, in	1 00
1709	No. 5. The best Pantograph for the price. It has very neat and substantial trimings, clean-cut figures, a very neat and satisfactory instrument, in box	50
1710	No. 6. Is a smaller instrument. It is recommended by teachers as an excellent means of familiarizing children with form and proportion, and greatly assisting them in acquiring a knowledge of the rudiments of drawing by sight from original	
	the management and the managemen	1.5

Directions for Use.—The foot of the instrument is fastened to the drawing board on the left. To the right is fastened the drawing paper, and at the left of this is fastened the copy to be drawn from. The point rests on the picture or other object to be copied, and by guiding the point over the lines and shadings of the picture, the pencil held in the hand, having a corresponding movement, copies as fast as the steel point traces the picture. If it is desired to make a very large drawing from a small copy, take a sketch upon a small sheet, then use the sketch to enlarge from.

WALKUP'S IMPROVED PANTOCRAPH.



Directions for Use.—First secure the instrument firmly to the left side of your drawing board, with the screw and tack, through hinge of Delineator. Place your paper or parchment to the right; secure firmly. Place the movable point of Delineator on a line with hinge and pencil

WALKUP'S IMPROVED PANTOGRAPH—Continued.

point, as shown in above cut. Place the pencil point on paper where you want the top and center of picture; now place the top and center of your small picture under the point of Delineator. You can measure from different places on picture to find the size. If the enlargement is too small, carry Delineator point to the left; if too large, carry to the right. The nearer the two points are together, the less the enlargement; the further they are apart, the greater the enlargement. With a little practice any one will soon learn about the number of holes that they will need to move the point. Never fail to move the point up or down to keep it on a line, as in cut, as you move it on the bars, for large or small work, or your enlargement will not be properly proportioned.

Be careful to place the hook on the spring in place first, then press it back gently until the pin at point will enter corresponding hole on front bar. The same method of handling is necessary in removing the point; press it back and lift the front or point end first.

You can now make as many measurements as you like by placing a dot with pencil at any point you wish to strike in your sketch. Then take your pencil and sketch in your lines from measurements made with pencil dots.

METROSCOPE.

For Portrait Work Enlarged from the Photograph; it has no Equal for Correctness and Rapidity.



1712 This cut represents the Metroscope a little over one-third its size, in length and width.

Six distinct sizes of squares, three on each side, ranging from one-sixteenth to one-half inch square, are furnished for use by this justrument.

"It trains the eye and should be used in all schools."

"It is practical alike to the skilled artist and the amateur."

The principle of the Metroscope is a new and improved form of the old square system for enlarging, which renders it thoroughly practical to portrait artists. The improvement consists mainly in the subdivision of the squares into smaller ones by fainter lines. This subdivision of the squares renders the copying of details absolutely certain, and the general accuracy of the drawing assured.

The lines forming these squares are engraved upon two fine plates of glass four inches square, which are placed with their lined sides toward each other in a pair of frames held together by adjustable thumb-screws. By this combination a picture of cabinet photograph size may be placed between them and fastened, showing the squares upon one of the glasses, clearly visible upon the face of the picture. The squares upon the two glasses differ in size for convenience in working from pictures of various sizes. The size of the squares upon the canvas for the portrait, is usually determined by dividing the length of the head, by the number of squares up and down, upon the head of the photograph, paying no attention to the small squares, which may afterwards be drawn in for the eyes and such other detail as may be deemed necessary.

As many photographs are stretched, causing faces to appear lengthened or broadened, it is desirable to correct this distortion, which may be done by ruling the squares a trifle narrower in the direction in which the stretching has taken place. The principle of the Metroscope is the only one by which this great fault can be corrected. Full directions accompany each instrument.

Complete in neat case, \$2.00

INSTRUMENTS FOR ENLARCING AND REDUCING DRAWINGS, ETC.

Aloe's wonderful Photo-Optican-See page 55.

Polyopticons-Special Catalogue sent on application.

Aloe's Metamorphoser— " " "

Magic Lauterus of all kinds—Catalogue sent on application.

Aloe's Monarch Sciopticon— " " "

Cameras-Special Photographic " " "

Scientific Pantographs, from \$24.00 to \$200.00, contained in our Mathematical Catalogue (over 200 pages), sent on application.

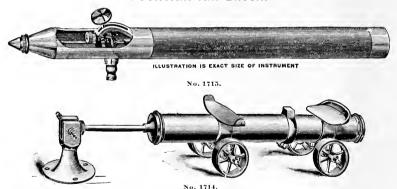
11

MECHANICAL DEVICES FOR CRAYON ARTISTS.

Rockford Air Brush, Easel and Supplies.

		Net.	N	Set
1713	Air Brush, plain, with pump\$	40 00	Blast Point only \$1	00
	Air " jeweled, with pump	45 00	Blast to feed wheel	25
	Easel	5 00	Walking Bar	33
	Wheel	1 00	Needle Guide	10
	Wheel balauced on shaft	1 25	Screwdrivers	25
	Wheel Shaft	25	Tweezers Each,	18
	Upper Wheel Bearing, left-hand		Rubber Tubes, for inside of brush,	
	screwEach,	25		25
	One at end of walking bar		Tubing from pump to cauPer ft.,	08
	shaft is duplicate.		Tubing " can to hand-piece "	07
	Lower Wheel Bearing	10	Main or K Valve, complete 2	00
	Needles Per doz.,	25	Carriage for brush, complete 5	00
	Spoons Each,	50	Carriage " " jeweled 10	00
	Left-hand Spoons "	1 00	Rubber Valves	05
	Screws for wheel bearings, "	10	Round Leather Valves	08
	Downward Blast Point and Tube		I. A. S. Rubber Erasers	10
	complete	1 25		

FOUNTAIN AIR BRUSH.



ADVANTAGES OVER OLD FORM OF FOOT PUMP.

Three times the amount of air with each stroke.

Does not give a jerky motion to body.

Less exertion per stroke.

Length of Stroke, 12 inches.

1714	Fountain Roller Pump, complete, with reservoir and tubing	25 00		
1715	Fountain Air Brush	2	5 (00
	Complete outfit	35	2 3	50

These instruments are used by crayon artists in executing portraits. The work done is permanent and the execution rapid. The process is unequaled for work over solar prints or other enlargements. While the effect does not equal the highest class free-hand drawing, the appearauce is artistic and beautiful, and many artists who could never do creditable free-hand work are able, assisted by the air brush, to execute high-class portraits and with a rapidity that is almoss incredible. Viewed solely as a money producer in the hands of a crayon artist, its purchase it the best possible investment the professional crayon artist cau make.

CENUINE "STEINBACH" STRAINERS.

Muslin-covered wooden strainers, mounted with Steinbach's, Whatman's, or English tinted paper, for crayon, India ink or water color work.

	Each,	Each.
1716	14x17 \$0.40	22x27
	16x20 45	25x30
	18x 22	29x36, only Steinbach's 1 00
	20x24 50	30x40, " " 1 25

Steinbach's paper is the best paper made for crayon work; it is also snitable for water color painting, and is the best paper *for large sizes* that can be had for the latter purpose.

How to Mount Paper on Strainers.—If a dealer in artist materials is near at hand, it is cheaper to purchase your strainers than to mount them, but for the benefit of those who live where express charges are a consideration, we give the following directions:

The frame or strainer is made of pine wood strips, from two to three inches wide, according to the size of the paper to be mounted. These strips should be beveled on the inside so that the muslin does not touch the wood, except at the outer edge. The corners are nailed and glued. Cut a piece of muslin, free from knots, two inches larger than the frame each way. In tacking the muslin to the frame, place a tack in the center of the outside edge of one side and another in the same position on the opposite side, stretching the muslin as firmly as possible. Then drive a third tack in the center of the outside edge of the top, and a fourth in the center of the outside edge of the bottom, stretching the muslin taught in each instance. Now drive a tack to the right and to the left of each of these four tacks in turn, always stretching from the center towards the corners, and again a tack to the right and left of those just driven, until the corners themselves are reached. The tacks should not be over two inches apart. Cut your paper about three inches larger than the strainer each way. Lay it, tooth side down, on a piece of clean paper, tacked muslin, or on any absolutely clean surface. Wet with clear water and remove surplus moisture with a sponge or cloth. Apply a thin coat of starch paste evenly over the entire surface. both of the paper and the muslin-mounted strainer. Place the strainer face down on the paper and with the palm of the hand rub from the center outwards, using a thin piece of wood to get well under the wooden frame. Cut out the corners of the paper exposed beyond the frame and turn these strips of paper over as far as they will reach on the back of the strainer. Stand against the wall to dry. Wrinkles in poorly-made strainers can often be removed by applying clear water.

STEINBACH'S PAPER-Cenuine.

In 10, 25, 50, 100-Yard, and Original Rolls. White, for Crayous and Solar Printing, Water Color Painting, Pastel Painting, Etc.

1717	Medium	, 54	inches	wide,	in rolls	of 10 y	yard	s	 Per ya = 50	rd. 34	Per roll. \$3 00
1718	Thick,	54	"	" "	"	10	"				

Original rolls of about 140 pounds at special prices.

This paper is suitable for crayon, water color, pastel, pencil and charcoal work.

TINTED CRAYON PAPERS.

Suitable, also, for Water Color Painting. Assorted in Great Variety of Tints.

1719	French Royal, Size, 19x25 Per st	neet. 0 06	Per doz. \$0 60	Per quire, \$1 25
1720	English Imperial, machine made, Size, 21x30	15	1 63	2 75
	" hand made, Size, 21x30		2 50	4 80
1722	German Royal White, Size, 19x24	05	50	80
1723	" Imperial White, Size, 21x30	10	75	1 20
1724	" Double Elephant White, Size, 27x40	15	1 50	2 25

A satisfactory paper for pen and ink drawing, pastel painting and lead-pencil work.

SOLID CHARCOAL PAPER SKETCH BLOCKS-Finest Quality.

1725	Size, 9x12 in	hes						ich. 50	Perd \$6	
1726	Size, 12x18			***************************************				85	10	00
1727	Size, 9x12	'extra fi	ne quali	ty Michalet	paper	 		65	7	80
1728	Size, 12x18	4.6	"	14			1	00	12	00

CHARCOAL PAPERS.

		Per sheet,	Per quire.
1729	Academy Royal, Size, 19x25	\$0 03	\$0 60
1730	Light Grey, Buff, Pinkish and Bluish Tints		60
1731	Lalanne, Size, 19x24	 05	90
1732	Michalet, Size, 19x25	 05	85

Suitable for certain effects in water color painting. For general line of paper adapted for crayon work, see Index.

ELECTRIC LIGHT SOLAR PRINTS.

Special Notice.—As much depends upon the good printing qualities of a Solar Negative, we prefer to make our own Solar Negatives from copies without charge, if the originals are sent to us with orders for enlargements.

Parties desiring work can mail or express the originals to us and rest assured that prompt and immediate returns will be made.

1733		Usual Size of Face from Roots of Hair	REA CRAYON, I	Made on our First Quality Prepared Linen Canvas,		
	Size, Inches,	to Bottom of Chin in Bust Pictures.	In Sheets or Unmounted.	Mounted on Card-board,	Mounted on Muslin-Covered Wood Strainers.	Mounted on Wooden Stretchers, Ready for
	8x10	2-inch	\$0.50	50 65		\$ 2 35
	10x12	212 "	50	65		2 50
	14x17	41, "	50	65	\$0.70	3 25
	16x20	5 ''	60	75	75	3 75
	18x22	6 "	75	90	1 00	4 00
	20x24	7 "	75	90	1 00	4 50
	22x27	712 11	1 25	1 50	1 60	5 25
	25x30	8 "	1 40		1 75	6 25
	30x40	8 "	3 00		3 75	8 00
	40x50		5 50		7 50	10 00

Intermediate sizes charged at next larger. Larger sizes in proportion,

Solar prints on sheets can be rolled and sent to any part of the United States or Canada. Postage and roller, extra 10c.

Prints can be made from photographs, daguerreotypes, gems or tintypes, engravings or paintings, groups, heads, landscapes, etc.

Two separate originals can be combined in one print, at double the charge of a single print that size; also parts of the original can be left off if desired.

In ordering, be particular to give size desired, outside measure. Size of face from roots of hair to bottom of chin, if the print is to be made a bust picture.

State how much of the figure, etc., is wanted, whether vignette or full print, mounted on strainer, card-board, or unmounted, dark, medium or light print, and if intended for crayon, pastel, water color, oil painting, etc.

The above special price list is offered as an inducement to secure your order and show you what every one admits is the finest work in electric light prints ever made.

SUNDRY ARTICLES FOR CRAYON AND CHARCOAL DRAWING.

SUNDK! AKTICLES FOR ONA	TON AND ON	*********		
Easels			See	e Index.
Drawing Boards				**
	>			**
Rubbers				"
Hand-Book on Crayon Drawing				
Hand-Book on Charcoal Drawing				6.6
Mahl-Sticks				4.4
Papers for Crayon Work, Whatman's, Reliab	le, Polygon, etc			14
Paste				**
Glue				"
Water Colors for Backgrounds				4.4
Brushes for Backgrounds				**

INSTRUCTIONS IN THE ART OF CRAYON DRAWING PORTRAITURE.

Of materials enough has been said in the foregoing pages to render a remark here and there all that is necessary in this article. We will first treat only of such general rules as apply to the several methods employed, and then briefly mention the distinctive features of each.

The Sketch.—If a solar or other print is used, all the details are before the artist, and he has but to finish a sketch already, we might say, half done; and again, the following lines will not prove of interest or value to one who intends to use the "Photo-Optican," Pantograph or other mechanical means of securing his drawing, as they are directed solely to the student who assays to execute a crayon portrait without other assistance than he may have at hand. To begin with, if the original is of value and must be preserved, string threads across the face in either direction, dividing its surface into minute squares, exercising care that the distance between the threads is uniform. If the photograph from which you work is of little value or can readily be replaced, substitute pencil lines for the threads. When the original is properly lined, draw lines across your paper or strainer to exactly correspond with those on the original; that is to say, an equal number of lines. Of course, you will understand that if the enlarged drawing is to be ten times the size of the original, the distance between the lines on the former will be ten times greater than is the case on the latter. While threads can be used on the strainer or paper, lines are obviously to be preferred, but they must not be drawn with a lead-pencil, as peucil lines cannot be fully erased. The best method of securing your lines on the strainer is as follows: Drive a tack in the outside edge of the strainer, at the exact point where a certain line starts; tie a piece of cotton string to this tack and rub the string with the side of a stick of soft charcoal and hold the string taught at the other end of the strainer at the exact point where the line should end. With the foreinger and thumb lift the string at the middle point about one inch from the paper; when you release the string it will snap back against the paper, and the charcoal that adhered to it will leave a delicate straight line on the paper, and when the picture is finished this line may be readily removed with a rubber or even dusted off with a silk handkerchief. A line to correspond with each line in the original must be made in this manner. The beginner requires a greater number of lines than one who is more proficient in drawing.

These lines enable you to locate any desired point where lines cross; and in determining the position of intermediates, always measure at right angles from the lines. Measure one way and place a small dot with a crayon pencil; then measure the other, and you will have the exact location. When your points are determined, the connecting lines must be delicately drawn. If the student is not averse to receiving any assistance, he will find that a pair of proportional dividers will greatly facilitate his work.

How to Apply the Crayon.—Tortillion stumps are those most used in portrait work, the larger stumps being serviceable in working up the drapery, background, hair, etc.

Load one end of your chamois palette with "Magic," "Perfection" or other delicate crayon sance, leaving the other end for Imperial, Conte or any deep intense black sance. Use the light sance for delicate and the black for strong work. Take a Tortillion or small paper stump and turn the end gently in the sance on the palette until a sufficient quantity adheres to it. While many artists hold a stump as a pen is commonly held, the correct manner is to have the thumb and four fingers resting on it, or, more correctly speaking, the "little finger" should pass under the stump.

Let your first stroke be upon some portion of the picture where a deep shadow falls, to test the amount of crayon on your stump, and, further, because the stump works lighter as it becomes cleaner. Your first object should be to strengthen and preserve the delicate pencil lines of the sketch, lending especial attention to all details connected with the eyes and mouth, as the like ness, to a large extent, lies in these features—and be careful to avoid sharp, hard lines; your strokes should be short and firm. When all the detail of your sketch has been emphasized and worked up, give your attention to the shadows, dealing with the strongest shadows first and gradually leading up to the lighter shades. Blend your work as nicely as possible; lay the crayon evenly; dark spotst and uneven places are bound to occur, and while they can be softened and improved with the stump, you must not overwork your paper in your endeavor to lend "finish" to the work. Your main object at this stage is to hold and improve the likeness, and while nicety of execution is much to be desired, you must not attempt too much in that direction at present.

INSTRUCTIONS IN THE ART OF CRAYON DRAWING PORTRAITURE—Continued.

The Hair.—The error the beginner is most likely to fall into in his attempt to portray this part of his subject is that of "over-execution" and a belief that hair should be represented by minute lines, while, as a matter of fact, the best results are obtained by great freedom of treatment. A larger stump should be used for this purpose. The strokes should run in the direction in which the hair naturally lies, and while too much attention cannot be given to the general form, masses of light and shade, etc., an absolute avoidance must be had of any attempt to draw each hair.

The Eye may be termed as the key to both the likeness and expression, and the greatest care must be exercised in its execution. Draw the upper lids, just shading them delicately and working toward the eyebrows. Strengthen the pupil, using great care to preserve the "high light"—now work up the iris, putting in all detail. You will note that the upper part is usually darker than the lower, a shadow being cast by the brow and eyelid. If you should chance to destroy the high light, it can be scratched in with a penkuife.

The Drapery should be worked up with a large stump, using Conte or Imperial Sauce Crayon. Carefully preserve your drawing and values, and let your work be broad and strong.

Sepia Ground Backgrounds .- The safest background for the beginner, and at the same time one of the most artistic, is the Sepia, or water color ground. With charcoal, string and tack, in the manner described in the beginning of this article for making lines on the paper, make a line across the top and down each side of the strainer, about two inches from the edge. Prepare a water color wash of Sepia and water mixed until it is about the color of weak tea. This background is to be applied after the pencil sketch is made, but before any further work is done. Take a camel hair brush about one inch wide and with clear water wet the paper inside the lines and around the face and figure down to the shoulders, or if the side lines fall beyond the figure, to the bottom of the strainer. Remove the surplus moisture, if any, and filling your brush with the Sepia wash go over the dampened part of the paper, beginning at the top and using great care not to get beyond the lines or inside the outline of the face and figure. Lay the color evenly, and when you work down to the shoulders dip your brush in clear water again and blend the color off into the paper about opposite the arm-pits. The wrinkles caused by wetting the paper will all disappear when it dries. For a child's head or fancy picture a circle may be substituted for the square-shaped water color tint. Burnt Umber or any other delicate tint can be used in place of the Sepia.

Cloud Backgrounds are worked with a large paper stump. The student should strive to lend a broken airy effect to grounds of this description. The principal suggestion we have to offer is that the darkest effects should be next to the lightest side of the head, and the brighest effects on the shadow side; further, that the outer and upper sides must fade away with the utmost delicacy.

Flat Backgrounds.—Fold a piece of chamois skin and touch the rounded edge into the delicate sauce; apply to the paper in broad even strokes. Crush a piece of tissue paper in your hand and rub over it over all to soften the effect. Take out dark spots with pointed rubber and work delicately over light spots with pointed crayon pencil.

Order of Treatment in the matter of shading the picture: first, drapery; second, background; third, hair; last, head.

Finishing.—When you have fully worked up all the details of your portrait, not forgetting the hair, drapery, and background, you will notice that your work is full of light and dark spots, and presents altogether a very unsatisfactory appearance. Having done all that you can with the stump without endangering the loss of likeness, you lay down your palette and stumps and take up your pointed rubber, which is fastened in the end of a crayon-holder, that you may the more easily handle it; it is well to have a tortillion stump secured in the other end. Place a rubber cleaner (see page 168) near at hand, and you are ready to begin the tedious part of the work. If you were skillful in the first part of the work, there would be little remaining to be done; but the work of "finishing" a crayon portrait ends only when you are tired and throw down your tools—but you have this before you: the longer you work the better will the results be. If, when you reach this point of the work, you have a likeness, the battle is fairly won, and even if the likeness has

INSTRUCTIONS IN THE ART OF CRAYON DRAWING PORTRAITURE—Continued.

suffered during the process of shading and working up, "finishing" is calculated to in a large degree restore it. "Finishing" may be briefly described as taking out the dark spots with a pointed rubber and filling in the light spots with a tortillion stump and crayon pencil. Begin with the dark spots. Do not attempt to clean up any one portion of the picture, for by so doing you run the chance of losing the likeness. Glance your eye over the entire picture and with the point of your rubber take out the most apparent dark spots. The longer you look the more they will appear, and when the largest are gone the next in size will stand out in bold relief. Where light spots attract your eye, reverse your crayon-holder and touch them with the tortillion stump. As we have said, you can apparently keep this up forever, but only remember that now every stroke you make improves your portrait. When you imagine all the spots, both light and dark, are gone, look at your picture with half-closed eyes and you will discover a hundred more that need either the rubber or the stump. When you feel you can do no more with the stump, take a crayon pencil, carefully sharpened ou your rubber sharpener, and proceed as before. When you have decided that you will work no more ou it, not before, take a piece of rumpled tissue paper and rub it gently over the whole. It is a good plan to put your work aside when you think you are done with it. When you next examine it, you will find plenty of spots that demand your attention.

Methods.—Flat Method.—A crayon portrait executed in accordance with the instructions already given, is said to be done by the "Flat Method;" and many of the most prominent monochrome artists of to-day hold that it is the only legitimate and artistic manner in which to execute crayon portraits.

Oblique Hatching.—This method of handling, for both the flesh and drapery, consists of short strokes, the one parallel to the other, about the width of an ordinary tortillion stump stroke; these are lightly crossed by other parallel strokes at acute angles, but care must be exercised not to have them too oblique, and never at right angles. Before cleaning up with the rubber this criscross work will present a very crude appearance, but after finishing the effect is both pleasing and artistic.

Complex Halching .- Hatching of all kinds can be justly compared with learning to write. We have first to learn the formation of the letters themselves; later, the pen forms them involuntarily. So with the technical means employed in our efforts to portray the texture of flesh and drapery, in the beginning we must adhere strictly to the rules laid down; but as we progress we will get the effect without effort. The stroke used in hatching, and flat work, as well, should be delicately and lightly made; if we are working up a deep shadow, our stump must be heavily loaded with black crayon, but the stroke must be lightly made-without pressure. Rubbing will only serve to destroy the tooth of the paper, and give the work a muddy appearance. The lighter the touch the more transparent and beautiful the result. Complex hatching is the most difficult of all methods to master, and from a description would seem to be both tedious and crude, while, on the contrary, it is not only expeditious but artistic to the last degree. It is employed in flesh work only, and the manner of execution consists of delicate strokes, from three-quarters to one inch long, the distauce between the strokes being equal to the width of the stroke itself, the number of strokes made to cover a space equal to the length of the stroke. These parallel strokes covering a space from three-quarters to one inch square are now crossed at right angles, dividing the space covered into minute squares of the size made by the crossing of the lines themselves. A stroke is now made from the upper right-hand corner of the square, which, we say, is from three-quarters to one inch in dimension, to the lower left-hand corner, and strokes parallel to it are drawn to again cover the entire square. Now a stroke is made from the upper left-hand corner to the lower righthand corner, and strokes parallel to this last line are again drawn over the entire square, so that we have a square about three-quarters to one inch in size crossed by parallel lines drawn in four different directions. To this square is added a second and a third, and so on, until the entire face is covered. You, of course, begin with the darkest shadows, and gradually work up to the lightest shades, using very dark strokes in the deep shadows, and the most delicate touch possible in the high lights—your stump being heavily loaded with crayon sauce in the former, and being almost free from crayon it the latter case. It is remarkable how one square properly drawn will blend into the adjoining square, the connection being almost imperceptible. In "finishing" complex hatching you do not attempt to remove, but rather to preserve, the little spots, and devote your attention to cutting up the larger spots into little ones, using the stump for the light and the rubber for the dark spots.

INSTRUCTIONS IN THE ART OF CRAYON DRAWING PORTRAITURE—Continued.

Conclusion.—In executing a crayon portrait, remember that the likeness is of paramount importance. Study your original well; hold the likeness, even at the sacrifice of execution; subordinate the appearance of the work itself, and do not attempt too much in the way of nicety of detail until your drawing proper is complete and you come to the point of finishing, when you can correct much of the crudity of your work without endangering all that makes a portrait valuable—the likeness. And in all your work avoid real lines. The effect given by a delicate stroke of the stump is soft, broken and artistic; nothing destroys the appearance of your work so much as sharp, hard lines. This is especially true of the dividing line between the lips, the detail about the eyes, the drawing of the hair, etc.; and above all do not have the outline of your figure sharp and hard, or your work will have the appearance of being cut out and pasted against the background. The outline should always be broken, absolutely ragged, if you must, but never sharp and clearly defined.

CHARCOAL DRAWING.

Charcoal drawing might be aptly termed the Short-hand of Art, for by no other means can the artist so rapidly and effectively put his thoughts on paper. It is, therefore, admirably adapted for sketching and learning to draw. Charcoal drawings are readily corrected, and in fact the entire drawing can be obliterated in a moment. For these and other reasons the students of art schools generally, both here and abroad, are first instructed in charcoal drawing. The list of papers used will be found on page 163. Michalet is the best charcoal paper made. Conte, Venetian or Julian charcoal are the preferable brands (see page 153). The paper can be strained (see page 163), mounted on a board, as water color paper (see page 144), or simply fastened to an ordinary drawing board with thumb-tacks, the latter being the usual method employed in art schools.

Flat Grounds are laid with a stump, in the manner described for crayon drawing, or they may be made by taking a stick of charcoal trimmed flat at the end, and passing it over the paper, keeping the tone as even as possible. This tone or tiut may be further softened by rubbing it gently with the finger-ends. If by accident too much charcoal has been worked into the paper it may in part be removed and the tone lightened by rubbing it lightly with a soft linen cloth. If it is now too light go over it again with charcoal in the manner just described. All detail is worked up either with a pointed stick of charcoal or the stump.

The entire process of working in charcoal is so simple that instruction seems almost superfluous.

The high lights are taken out by using a rag or chamois for the half tones, and rubber or bread crumbs for the stronger lights.

All charcoal drawings should be fixed (see page 154).

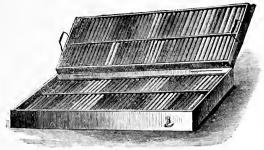
Charcoal work, from the very nature of the materials used, must be "broad," with an absolute avoidance of tiresome detail. It is very effective for landscape drawing, and also suitable for delicate portrait work.



PASTEL PAINTING.

EXTRA SOFT PASTELS.

Girault's Make. In Flat, White Boxes.



No. 1737

Girault's Pastels are vastly superior to those of any other maker for general use. While the colors are not so vivid as those made by Lefrance & Co., they are much more suitable for land-scape and portrait work, while the latter are serviceable where the most intense coloring is desired.

desired	•				
1734	No. 000	. Tre	ble size,	, 378 crayons, assorted colors	\$12 00
1735	No. 00	. Trel	ble size,	three trays, three rows, containing 300 crayons, assor	ted
	color	s, of wl	iich 200 a	are extra soft, 63 half-hard and 37 large conical for backgrou	nds 10 00
1736	No. 0	. Dou	ible size,	, two trays, three rows, containing 255 crayous, assorted cold	ors,
	of wlı	ich 168	3 are exti	ra soft, 54 half-hard and 33 large conical for backgrounds.	8 00
1737	No. 1	. Dov	ible size,	, two trays, two rows, containing 160 crayous, assorted colo	ors 6 00
1738	No. 2	. Full	l size, 120	26 crayous, assorted colors	4 00
1739	No. 212	. 34	" 8-	34 " " "	3 25
1740	No. 3		* * C-	4 " " "	2 25
1741	No. 4	. 14	" ext	tra, 56 crayons, assorted colors	1 50
1742	No. 5	. 14	"	44 " " "	1 00
1743	No. 6		**	28 " "	. 60
1744	No. 6	. 18	"	28 White	60
1745	No. 6	. 1 ₈	4.6	28 Black	60
1746	No. 6	. 18	* *	28 Blue, assorted shades	60
1747	No. 6	. 1 ₈	4.6	28 Brown, " "	60
1748	No. 6	. 18	"	28 Carmine," "	3 00
1749	No. 6	. 18	**	28 Emerald Green, assorted shades	. 60
1750	No. 6	. 18	4.6	28 Flesh Tints, " "	60
1751	No. 6	. 18	"	28 Green, " "	60
1752	No. 6	. 18	4.6	28 Grey, " "	60
1753	No. 6	. 18		28 Lake, " "	60
1754	No. 6	· 18	"	28 Ochre, " "	60
1755	No. 6	1 8	4.6	28 Purple, " "	60
1756	No. 6	. 18	"	28 Red, " "	60
1757	No. 6.	. 18	**	28 Rose, " "	60
1758	No. 6.	. 18	4.6	28 Vermilion, "	1 00
1759	No. 6	. 18	4.4	28 Violet, "	. 60
1760	No. 6.	. 18	"	28 Warm Grey, " " =	60
1761	No. 6	. 18	44	28 Yellow, " "	60
1762	No. 6.	. 18	**	28 Carmine and Lake, " "	1 25
1763	No. 6	. 18	"	28 Vermilion, plain	3 00

The above are used for all general work. Half-hard and hard pastels, for retouching and minor details.

PASTEL PAINTING—Continued.

EXTRA SOFT PASTELS—Continued.

IMPORTANT NOTE, -Many dealers list the No. 6 or 1/8 size as containing 30 crayons, and probably unintentionally describe the larger boxes as containing a larger number of crayons than is actually the case. The foregoing list will be found correct and applies to Girault's French Pastels of corresponding numbers, wherever listed, as the manufacturer does not vary the number in any instance. Being very fragile, pastels are liable to breakage during transit. Their utility, however, is not impaired thereby. As we import direct, the condition of pastels purchased of us is naturally more perfect than where the goods are subjected to handling and reshipment.

GIRAULT	'S HAL	.F-HARD	PASTELS.

1764	's size	boxes,	with	12 cr	ayons,	assorted	color	rs	0
1765	18	4.6	" "	12	4.6	Green, a	ssorte	ed shades	50
1766	īś	6.6		12	+ 4	Grey,	4.4		60
1767	1,4	6.6	14	25	" "	assorted	color	rs €	35
1768	12	4.6	"	50	4.6	"	4.6		5
1769	3.4	4.6	4.6	75	14	4.4	"	2 (00
1770	Full	4.4	44	100	4.6	+ 4	1.4	, 2 7	5
1771	Full	4.6	16	150	6.6	6.6	* 4	4 0	0
1772	Double	botton	11 "	200	61	++	14	5 5	0
AAAA	AAAAA.				Hal	f hard no	ctolc (are need for working up detail each as th	

Half-hard pastels are used for working up detail, such as the lines about the eyes, stems, branches of trees, etc., etc.

CIRAULT'S HARD PASTELS-Crayons Assorted.

First Quality.

In Round Paper Boxes.

73	Number of	shades in	. box	, 6	\$0	15	- 51	80
	Number	* *	6.6	12	=	25	3	00
	Number	(1	6.6	18		35	4	20
	Number	6.6	4 6	24		45	5	40
	Number	4.6	4.6	30.	***************************************	55	6	60
	Number	4.6	4.4	36		60	7	20
	Number	4.4	4 4	48		80	9	60

Second Quality.

In Round Paper Boxes. Each. Per doz. No. of shades in box, 6 \$0 10 \$1.20 44 ** 12 No. 15 1.80 " 18.. .. No. 20 2 40 .. 24. No. 25 3 00 ** 30 No. 30 3 60 " No. .. 36 35 4 20 " 48 No. 45 5 40

	Ordinary, Each,						Per doz.	
1775	No. of	shades in	ı bos	, 6. \$0	05	\$0	50	
	No.	4.6	4.4	12	10	1	00	
	No.	"		18.	15	1	50	
	No.	* *	"	24.	20	2	40	

Per box

Fach

Per doz

Hard pastels are used for sketching from nature on white paper that has considerable tooth, and are also frequently substituted for half-hard, or used in connection with them.

SOFT PASTELS.

Lefrance & Co.'s Mcke. In Flat Wood Boxes. Superior Quality. No. 6, 1/8 size boxes, 26 crayons, assorted colors 1776 deep Grey only...... 1 50 1777 No. 6, 18 26 1778 No. 6, 18 26 Blues only 1 50 No. 6, 18 26 1779 Greens only 150 1780 No. 6, 18 26 Browns only..... 1781 No. 6, 18 26 Vermilion only 8 00 1 50 1782 No. 5, 1/ 40 assorted colors No. 4, 1, .. 1783 58 with Carmine 2 00 No. 3, 12 1784 64 1785 No. 2, Full 199 . . 1786 No. 1, Dble, bottom 154

Lefrance & Co.'s pastels are the most brilliant made.

25

PASTEL PAINTING-Continued.

THE "SCHOLAR'S" BOX.

Boxes of Materials for Pastel Painting.



No. 1787.

PASTELS IN SINCLE STICKS.

(GIRAULT SOFT PASTELS.)

It has been a long-felt want by the artist, as well as the dealer, to be able to purchase and supply pastel colors in single tints, and these in any quantity desired. This urgent demand we have met by importing Girault's full line of extra large pastels in separate shades, and we are gratified to mention that during the very short introduction they have had, this new branch has been welcomed by all interested. There is a general revival of the art of pastel painting at present, and the low prices we have set, the excellent quality and convenient packing, will tend to greatly increase the present interest shown.

LARGE STICKS.

1789	Complete set (containing 251 large sticks, including all the extra colors of Carmiues, Reds, Lakes, Maroous, Purples, Blues, Greys and Yellows. In handsome	
	case. Would cost, separately, \$18.50)	2 00
1790	Portrait and Figure Box (as selected by the most eminent pastel artists:)	
	Large box, (100 large sticks).	6 00
	Medinm box, (75 " ")	4 50
	Small box, (50 " ")	3 00
1791	Landscape and Marine box (as selected by the most eminent pastel artists:)	
	Large box, (100 large sticks)	6 00
		4 50
	Small box, (50 "")	3 00
	Separate colors put up in Leatherette boxes of 12 sticks of one shade.	
1793	Sample Card of Soft Pastels,-(Sample card of 60 colors, which taken in connection	
	with our price list will enable you to order any of the 251 shades, and get the	

exact color and shade you want.) Price, per card.....

PASTEL PAINTING—Continued.

PASTELS IN SINGLE STICKS-Continued.

1794	₽ BLA	BLACK.		
160.	Black	· · · · · · · · · · · · · · · · · · ·	Per stick, \$0 06	Per doz., \$0 60
1798	WH WH	ITE.		
169.	White			Per doz., \$0 60
	BROV	WNS.		
1796	3 Each, 6c.; p	er doz.,	6 0 c.	
No.		No.		
1.	Vandyke Brown, Extra Deep	154.	Buff Brown, Medium	
2.	Deep	155.	Medium Light	
3.	Medium	156.	Light	
4.	Light	157.	Extra Light	
37.	Brown Pink, Deep	158.	Pale	
38.	Medium	159.	Extra Pale	
39.	Light	170.	Brown Earth, Extra D	eep
40.	Extra Light	171. 172.	Deep	
41. 42.	Pale Extra Pale	173.	Medium Light	
42.		174.	***	
50.	Cologue Earth Cassel Earth	175.	Extra Light Pale	
59.	Sepia, Deep	176.	Extra Pale	
60.	Medium Deep	196.	Warm Brown, Extra D	leen
61.	Medium	197.	Deep	леер
62.	Light	198.	Medium Deep	
71.	Purple Brown, Extra Deep	199.	Medium	
72.	Deep	200.	Light	
73.	Medium	201.	Extra Light	
101.	Burnt Sienna	215.	Raw Sienna, Deep	
102.	Deep	216.	Medium	
103.	Burnt Umber	217.	Light	
104.	Deep	218.	Extra Light	
105.	Black Brown, Medium	219.	Pale	
106.	Deep	220.	Extra Pale	
107.	Extra Deep	233.	Golden Brown, Extra	Deep
134.	Dark Brown, Extra Deep	234.	Deep	
135.	Deep	235.	Medium	
136.	Medium	236.	Light	
137.	Reddish	237.	Extra Light	
152.	Buff Brown, Deep	238	Pale	
153.	Medium Deep	l		
	BL	UES.		
179	7 Each, 6c.; per dozeu, 60c	., unless	s otherwise priced.	
No.		No.		
81.	Cobalt, Deep, per stick, 15c.; doz., \$1 50	112.	Army Blue, Medium	
82.	Medium " 10c.; " 90	113.	Light	
83.	Light	114.	Extra Light	
84.	Extra Light	227.		а Deep
85.	Pale	228.	Deep	
86.	Extra Pale	229.		
108.	Prussian Blue, per stick, 15c.; doz., \$1 50	230.		
109.	Light, " 10c.; " 90	231.	Extra Light	
110.	Army Blue, Extra Deep	232.	Pale	
111.	Deep	1		

PASTELS IN SINGLE STICKS-Continued.

PURPLES. Each, 6c.; per dozen, 60c., unless otherwise priced.

1798

177. Olive Greeu, Deep

179	Each, 6c.; per dozen, 60c.	, unless	otherwise priced.
No.		No.	
19.	Purple, Deep, per stick, 15c.; dozen, \$1 50	22.	Purple, Light
20.	Medium	23.	Pale
21.	Medium Light	24.	Extra Pale
	RE	ne	
179	Each, 6c.; per dozen, 60c.		otherwise priced.
No.		No.	1. /
5.	Brown Vermilion	65.	Scarlet Lake, Deep
6.	Scarlet Vermilion, Deep, 10c.; doz., 90c.	66.	Medium
7.	Light	67.	Light
8.	Flash Piuk, Deep	68.	Extra Light
9.	Medium Deep	69.	Pale
10.	Medium	70.	Extra Pale
11.	Light	74.	Maroon, Ex. D'p, stick, 25c.; doz., \$2 50
12.	Extra Light	75,	Deep " 15c.; " 1 50
31.	Light Red, Dark	76.	Medium
32.	Medium	77.	Light
33.	Light	78.	Extra Light
51.	Venetian Red	79.	Pale
52.	Carmine Per stick, 60c.; doz., \$6 00	80.	Extra Pale
53,	Carmine Lake " 35c.; " 3 25	138.	Indian Red, Deep
54.	Rose Madder " 20c.; " 1 75	139.	Medium Deep
55.	Light	140.	Medium
56.	Extra Light	141.	Medium Light
57.	Pale	142.	Light
58.	Extra Pale	143.	Extra Light
63.	Brick Red	144.	Pale
64.	Scarlet Lake, Fx., stick, 15c.; doz., \$1 50	145.	Extra Pale
	GRE	ENS.	
180	O Each, 6c.; per dozen, 60c.	unless	otherwise priced
No.	man, oci, per dozen, oce.	No.	otherwise priced.
13.	Bronze Green, Extra Deep	178.	Olive Green, Medium Deep
14.	Deep	179.	Medium
15.	Medium Deep	180.	Light
16.	Medium	181.	Extra Light
17.	Medium Light	182.	Pale
18.	Light	183.	Extra Pale
34.	Jaune Green, Deep	191.	
35.	Medium	192.	Turquoise Green, Extra Deep Deep
36.	Light	193.	Medium Deep
128.	Pea Green, per stick, 15c.; per doz., \$1 50	194.	Medium Deep Medium
129.	Medium	195.	
130.	Light	209.	Light
131.	Extra Light	210.	Sea Green, Deep Medium
132.	Pale	211.	
133.	Extra Pale	211.	Light Extra Light
146.	Leaf Green, Extra Deep	213.	9
147.	Deep	215.	Pale
148.	Medium Deep	239.	Extra Pale
149.	Medium	240.	Grass Green, Deep
150.	Light	240.	Medium
151.	Extra Light	241.	Light
177	Oli d D	± 1 ± ± .	Extra Light

Pale

243.

1802

PASTEL PAINTING—Continued.

PASTELS IN SINGLE STICKS—Continued.

GREYS.

108	1 Each, 6c.; per dozen, 60c.	, unless	otherwise priced.
No.	•	No.	•
4 3.	Purple Grey,	165.	French Grey, Deep
	Ex. Deep, stick, 15c.; per doz., \$1 50	166.	Medium
44.	Deep	167.	Light
45.	Medium	168.	Extra Light
46.	Light	184.	Slate Grey, Extra Deep
47.	Extra Light	185.	Deep
48.	Pale	186.	Medium Deep
87.	Monochrome, Extra Pale	187.	Medium
88.	Pale	188.	Light
89.	Light	189.	Extra Light
90.	Medium	190.	Pale
91.	Medium Deep	202.	Green Grey, Extra Deep
92.	Deep	203.	Deep
93.	Extra Deep	204.	Medium
115.	Blue Grey, per stick, 10c.; per doz., 90c.	205.	Light
116.	Deep	206.	Extra Light
117.	Medium Deep	207.	Pale
118.	Medium	208.	Extra Pale
119.	Light	221.	Warm Grey, Extra Deep
120.	Extra Light	222.	Deep
121.	Pale	223.	Medium Deep
161.	Black Grey, Extra Deep	224.	Medium
162.	Deep	225.	Light
163.	Medium Deep	226.	Extra Light
164.	Medium		
	Y.E.T.I	ows.	

rellows

Fach	6c ·	ner	dozen	60c .	miless	otherwise	priced

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No.
                                                  No.
25. Cadmium, Pale, per stick, 10c.; doz., 90c.
                                                  123.
                                                       Naples Yellow Reddish, Medium
26. Jaune Brilliant, Medium
                                                  124.
                                                           Light
27.
                                                  125.
         Light
                                                           Extra Light
98
         Extra Light
                                                  126.
                                                           Pale
29.
         Pale
                                                  127.
                                                           Extra Pale
30.
         Extra Pale
                                                  244.
                                                      Yellow Ochre, Deep
94. Canary, Extra Pale
                                                 245.
                                                           Medium
95.
        Pale
                                                 246.
                                                           Medium Light
96.
         Extra Light
                                                 247.
                                                           Light
97.
         Light
                                                 248.
                                                           Extra Light
98. Cadmium Yellow ......)
                                                 249.
                                                           Pale
99.
         Deep . .....
                                                 250.
                                                           Extra Pale
         Orange per stick, 10c. per doz., 90c.
100.
                                                  251.
                                                           Extra Extra Pale
122. Naples Yellow Reddish,
         Dark.....
```

SUPERIOR FRENCH PASTEL PAPERS.

	Sandy Surface.	Each.	Por dos	. Per quire.
1803	Pastel Paper, Royal size, 19x24 inches\$			\$ 5 00
1804	Pastel Paper, Imperial size, 21x28 inches	30	3 0	6 00
1805	Pastel Paper, Columbier size, 24x34 inches	45	4 5	9 00
1806	Pastel Paper, Grand Aigle size, 26x40 inches	60	6 00	12 00

This is the paper most generally used for pastel work. It may be mounted on strainers in the same manner as water color or crayon paper (see page 163), or stretched on drawing boards, as described on page 144, or simply fastened to the board with thumb-tacks. The surface holds the pastel well, and the texture admits of considerable working.

SUPERIOR FRENCH PASTEL BOARDS.

Sandy Surface.								
						•	Each.	Per doz.
1807	Pastel	Board,	size	7x11	inche	s	\$0.15	\$1 60
1808	Pastel	6.6	6.4	11x14	6.4		25	2 60
1809	Pastel	64		14×22			45	5 25
1810	Pastel	4.6	6.4	18x22	4.6		50	5 60
1811	Pastel	4.4	4.6	20x24	"		55	6 60
1812	Pastel	4.6	4.6	21x26	4.4		60	7 00
1813	Pastel	4.4	4.6	$22 {\rm x} 28$	4.6		65	7 65

The advantage that pastel board has over pastel paper is that it is ready for use and does not require mounting or preparation of any kind.

ALOE'S PASTEL BOARDS.

Sandy Surface.

1814 22x28 iuches, thin Each, \$0 40 Per doz., \$4 50

A fair board, but admitted to be inferior to the French.

FRENCH WHITE MONOCHROMATIC BOARDS.

A Very Delicate White-Sanded Surface.

1815 22x28 inches....... Each, \$0.45 Per doz., \$4.80

A monochromatic board is a thin pastel board, with a very fine sand used on its surface. The "French White" is the most delicate board made, and for fine work is without an equal; but its surface will not take anything like the amount of pastel the heavier boards will hold.

ORDINARY FRENCH MONOCHROMATIC BOARDS.

Fine Sandy Surface.

1816 22x28 iuches Each, \$0 50 Per doz., \$6 00

A thin pastel board with finer sand on surface.

FRENCH PASTEL BLOCKS.

1818 Size, 10x14 " 27

MOUNTED PASTEL STRAINERS AND STRETCHERS.

For Pastel Painting.

1819	Size, Inches.	Pastel Paper. Sandy Surface. On Wooden Strainers, Muslin Back.	Plain Pastel Canvas on Wooden Stretchers.	Velvety Surface Pastel Can- vas on Wooden Stretchers,
	14x17	\$0 50	\$0 50	\$0 65
	16x20 18x22	60 70	60 75	85 1 15
	20x24 22x27	75 85	85 1 00	1 25 1 35
	25x30	1 00 1 40	1 15 1 50	1 60 2 00
	30x40	1 75	1 75	2 45

Pastel paper is mounted on strainers in the same manner as water crayon paper (see page 163). Pastel canvas is stretched the same as oil canvas (see page 20).

Steinbach's paper for pastel work (see page 163).

SUPERIOR QUALITY PASTEL CANVAS.

Sandy Surface.

	Per yard.	Per roll.
1820	36 inches, plain	\$6 00
1821	36 inches, velvety, surface	7 50
1822	36 inches, plain, "super-super"	8 00
1823	36 inches, velvety surface, "super-super"	8 75

Pastel canvas is mounted on stretchers in the manner described for mounting oil canvas (see page 20). It is superior to any other material for pastel work.

SUNDRY ARTICLES USED IN PASTEL PAINTING.

Stumps	See	page	e 156
Chamois Palettes		"	155
Tortillions		4.6	155
Mahl-Sticks		46	26
Atomizers		4.6	154
Crayon Holders		4.6	155
Easels		" 27	to 29
Drawing Boards	S	See I	ndex.
Thumb Tacks			
Brushes for Dusting off Color		"	

INSTRUCTIONS IN THE ART OF PASTEL PAINTING.

Preparatory Remarks.—Pastel painting is one of the most important and delightful branches of art. Unlike oil color, it is simple and easy; and a study may be completed in one sitting, if the artist be skillful. This facility and rapidity arise from the use of dry color, which may be removed at will, or superseded, left and resumed at any stage, retouched, improved, and finished to any degree of elaboration, and when completed or left for the time-being there are no brushes to be cleaned.

Pastel is very useful for sketching compositions, and trying effects and arrangements of color in pictures. For such a purpose it is certainly more manageable than oil color, and has the advantage of enabling the artist to avail himself at once of any current ideas which may strike him. By such means he can more readily arrest and express his conceptions than by the less rapid process of oil painting.

In this department of art, the place of the pencil and the brush is supplied by the crayon itself, in all colors and tints; but, as we shall hereafter show, the finger is the most efficient agent in blending the breadths, or a stump is substituted for finger.

Every color is graded into tints, varying from the deepest shade to the lightest—the latter is always one degree removed from White.

It will be understood that as soon as a pastel picture is finished, it will be necessary to secure it under glass, for so slightly tenacious is the crayon in some passages where it may have been repeatedly applied with a view to brilliancy, that it might be blown from the surface of the paper. These works are liable also to injury from the same causes that affect oil and water color pictures; indeed, they are more susceptible than either. Exposure to the sun, which brightens and purifies, to a certain extent, oil pictures, is to be avoided in the case of pastels, as in a short time the sunlight will destroy the freshness and delicacy of the color. Moisture, also, an enemy to both oil and water color paintings, is perhaps more immediately fatal to pastel painting. If the colors and gradations are not entirely subdued by moisture, they are sure to be changed and enfeebled. Other results of damp are livid spots and stains, which frequently destroy valuable works by appearing in the most important parts, as the face of a portrait, or the sky of a landscape; and the difficulty in repairing these injuries arises from the impossibility of matching the faded tints with new pastels.

But with common care pastel drawings are as easily preserved as any other works of art. In France especially pastel works of the best period, showing the perfection of the art, are by no means rare, and these generally are in excellent condition.

INSTRUCTIONS IN THE ART OF PASTEL PAINTING-Continued.

It is probable that much of the change which the earlier pastel works may have undergone has resulted from the imperfection of the materials employed. This amount of injury, whatever it may have been, will, in future, be obviated by the superiority of manufacture of modern pastels.

The best pastels are made in France, and the Germans are well advanced in the manufacture of certain lines of pastels, but there are no American pastels that we have seen that are not gritty, many of the colors being absolutely hard, while the industry is too young for the matter of permanency to be passed upon.

The Papers, Boards and Canvas most suitable for pastel painting are those which will best hold and support the loading of the crayon, and which will best serve as a base for clear and tender tints; but especially those which will retain the fine powder of the pastel. (See pages 174-176.) But almost any kind of paper may be used, by being previously rubbed with cuttle-fish, if it have a very smooth surface.

The Method of Working.—The practice of painting in pastels consists of drawing the outline, laying in the tints in their graduated shades, and blending them into harmony with a stump or the forefinger of the right hand. Some artists use the finger covered with a portion of a white kid glove; but the leather has this disadvantage: in working very delicate colors, they are likely to become vitiated by other colors being carried into them by the glove.

A rapid and ready method of executing a small portrait, landscape, or other design, consists in working the pastel lightly by means of a chamois or grey paper stump. When the sketch is made, the tints are laid in with the stump, and when the breadths are completed, the whole is modeled, retonched, and hatched with pastels of somewhat harder texture, called "half-hard pastels," which are employed to determine outline, to define form, and communicate sharpness here and there where it may be necessary, and ultimately to correct the drawing.

But the student must be cautioned that the breadth of the stump is the rule—the point of the crayon is the exception. If there be more than a certain proportion of sharp lines in a portrait or landscape it becomes hard and unlike nature.

Portraiture.—The execution of a life-sized head or portrait is thus carried out: The outline is drawn with either brown or red pastel; grey is also used—in short, the color of the pastel employed is entirely discretional. The drawing must be delicate, in order that the pastel does not fill the texture of the paper, so as to render the markings difficult to be worked over and obliterated by the necessary color.

When the outline is complete, the breadths are made out by means of a brown pastel and a stump, working especially for the degrees of shade.

When the likeness is as satisfactory as it can be made in a first sketch, the complexion may then be proceeded with, beginning with the lights. The Whites, Yellows, Reds, and Greys must be worked in by superposition, and blended to an imitation of the reality of nature.

From the highest lights the student must proceed by gradations to the deepest shades, and these, in order to secure roundness and substance, must be put in equal in strength to nature; after which the middle tones must be very carefully blended, so as to unite the lights and shades by imperceptible gradations. The markings must be definitely made out, and the reflexes also, if there be any.

As the fresher tints occur principally in the lights, it would be well to keep the color rather high, and of a warm tone, in order to reserve the brightest and most effective tints till the last. When all the tints have been laid in, in a manner somewhat resembling mosaic—when the head is in a satisfactory state as to form, color, and expression—then, with the forefinger, a stump, or the little finger, the whole is passed over, and the colors worked and blended into harmony. In this operation nothing will be found so effective as the finger.

The result of this treatment will be a blending and softening of the whole work, the breadths as well as the outline, and also a marked reduction in the freshness and spirit of the color; and hence the necessity of a forcible sketch to work upon.

When this operation is concluded, the pastels will be again used to bring up the color and tone to those of life—to modify and correct those which may require retouching. Those passages which are heavy must be relieved, and those which may be too cold or too warm must be reduced to harmony.

Working with the finger will be found at once the most available method of managing the pastels, and the learner will soon acknowledge that the most desirable results are unattainable by

INSTRUCTIONS IN THE ART OF PASTEL PAINTING—Continued.

any other means. In his earliest essays in pastel the student generally relies too much upon the finger, and works down his tints to tameness and insipidity; whereas, with some observation and a little experience, the power of the finger is such as requires but a few touches, to blend and harmonize the tints into a fresh and life-like imitation of the model. However, this requires the exercise of care and judgment.

In coloring the principal difficulty is, of course, the rubbing in of the proper tints in the proper places, with the power of representing, by blending, any tint that may not be found in your limited supply of pastels. Complex tints are of continual occurrence in every set of features that has come under our notice.

Having laid in the tints according to the natural complexion, and in their strictly relative gradations, it will be necessary before touching the work with the finger to be certain that all are laid in the proper places, and all as nearly as possible respectively disposed in their proper degrees. If this be the case—and a little experience will enable the beginner to judge of it—there remains but little work for the finger to perform; and the less the colors are worked, the more fresh and transparent they will appear.

But if tints of remote degrees be placed in juxtaposition, the tint resulting from these is not only at once false, but the labor of the learner becomes increased five-fold, if it be not at once necessary to remove the whole of the color.

The skillful pastel artist does not abuse the power which the use of the finger gives; he knows exactly the utmost force of the pastel, and does not, therefore, destroy its best quality. In works of art, it is more difficult to learn where to stop than how to begin. If the tints be properly selected, the office of the finger is only to reconcile the colors and give breadth to the whole by removing any distinctions of tone that may appear.

The errors into which a learner usually falls arise from the constant and indiscriminate use of the finger. The results of this are as already stated—the enfeebling of the drawing, the loss of outline, and the reduction of the tints to flatness and opacity. The student is also liable to dwell upon detail, and to neglect the breadths—a practice that produces defects the more embarrassing, as they cannot easily be remedied.

Drapery.—The draperies, dress and accessories must be treated with greater freedom and decision than can be used in the features; and this broad handling will, in contrast with the delicate drawing of the features, serve to give value to the latter.

Backgrounds.—For backgrounds there is no arbitrary rule; a head may be relieved by a light background or by a dark background, and with good effect by either; although with the latter it would be much more forcible than with the former. But a dark background is not always suitable, especially for feminine portraiture.

Backgrounds are not to be rubbed in under the impression that any dark will relieve any light, or that any middle tint that may be cut by shade will suffice. It will be understood, as a general rule, that the backbround immediately around the head should be lower in one than the half tints of the face, and lighter than the shades, to give air and space—to bring out the head.

Landscapes are usually executed in the method just described for portrait work, while the following chapter is devoted to an entirely different manner of treatment. For a study of texture and detail handling of pastels for landscape in the ordinary method, we would suggest that the student study from studies that are fac-similes of the work, where every stroke of the crayon is produced. There are many such on the market, costing but a trifle.

Allusion has already been made to the utility of pastel in landscape sketching. We now purpose to set forth the principles of that art according to the practice of Mr. Henry Bright, whose works, in comparison with all that has hitherto been done in this department, are pre-eminent.

The manipulation which the experience of this artist has induced him to adopt, is entirely different from all other methods employed in the execution either of portraiture or landscape. According to his manner some of the most beautiful qualities of oil painting are realized, as texture, transparency and even glazing.

Materials.—The pastels used are both the soft and half-hard, and at times the hard. Between the half-hard pastel and the paper there is a certain affinity, technically called a "bite," to which the artist is indebted for much of the beauty of his work.

White Conte crayon is employed not only for the lightest touches, but to blend and qualify other crayons into which it may be worked. No. 3 is generally used for this purpose.

INSTRUCTIONS IN THE ART OF PASTEL PAINTING-Continued.

The black Conte crayons are also of the utmost importance. Nos. 1 and 2, the harder degrees, are used for outlining; and the softest degree, No. 3, may be blended with many colors to reduce their tones. The methods of using this material will be explained as we proceed.

The Paper.—Any of the soft machine-made drawing papers may be used; but it is indispensable that the tone of the paper will be such as will support and bear out the colors of the crayons. The paper, in fact, must supply an available middle tint, for, in this style of pastel painting the color of the paper appears through almost every passage of the finished work. If, therefore, the tone of the paper be either too glaring or too dull, it will be altogether unsuited for an effective and harmonious picture. (See Tinted Crayon Papers, page 163.) Of course, white and cream papers are suitable for many subjects.

The paper used by Mr. Bright, and that upon which his most successful pictures have been executed, is a soft paper, of a low-toned olive tint, which has been found, by long experience, to be better adapted than any other for landscape drawing, as affording an agreeable neutral, upon

which warm or cold tones, lights or shadows, may be placed with the best effect.

The paper is attached to a drawing board, by means of thumb-tacks placed at intervals round the edges, so as to secure it by keeping it flat and smooth, while the flat tints are rubbed in; for in this process some degree of force will be necessary.

The paper must be larger than the intended drawing; sufficiently so to leave a margin of an inch or two; for, in working, it is impossible to confine the colors exactly to the proposed size of the drawing.

From the necessarily spirited manner of working, the exact dimensions of the drawing are sure to be exceeded; but when finished, this margin is cut of.

The Sketch and Execution.—The composition must be very lightly defined with the Conte crayon, No. 1, the form of the objects being made out sufficiently to guide the artist in the lat tints of the sky and distances.

The difference between the soft pastel and the half-hard has been already spoken of, and the difference in the manipulation must now be described.

The half-hard pastels being harder than the others, the value of this difference will at once be understood, as soon as the crayon is applied to the paper.

The breadths of the composition are not laid by working with the point of the pastel; but a portion of the crayon, sufficient for the purpose required, is broken off, and applied flat, or lengthwise, to the paper; being held between the thumb and two fingers. In this unanner it is worked lightly over those parts of the drawing which it is desired to tint, and the spirit and lightness of the tint is derived from the hardness of the crayon, which is "bitten" by the surface of the paper, and leaves on it a moderate quantity of color.

This tint is rubbed vigoronsly with the two foreingers, so as to work the color well into the texture of the paper. For the same purpose, also, the breadth of the thumb is employed, and the fleshy part of the palm of the hand. As the operation leaves but little color, these tintings are repeated until the necessary strength of tone is obtained, varying and blending the colors by working them into each other, as the subject may require.

By this means the flat or fundamental tints of the sky are laid; upon these are superposed the clouds and passages of aerial effect, by means of pieces of crayon used lengthwise in the manner above described, working them obliquely, horizontally, or vertically. In this way may be obtained such effects as are procurable by flat tints in water or oil color.

The fundamental breadth of the sky may be brought below the line of the horizon, and it will thus serve as a base whereon to mark the distant mountains, or other extreme passages of the composition, drawing the remote forms with pieces of pastel, held flat or lengthwise. These tints are blended with the fingers, and the tones repeated where necessary.

The distant ridges of the mountains being made out, the middle distance and the nearer objects are approached by the neutral tints; still drawing with broken pieces of crayon, worked obliquely or otherwise, according to the feeling to be expressed. The broken pieces of crayon are used as drawing tools, just as brushes and pencils are employed in oil and water color painting.

The sky and distances exclude the more decided markings which occur as we approach the foreground. Here the black Conte crayons, Nos. 1 and 2, are used, and in the near parts of the picture these are very important.

INSTRUCTIONS IN THE ART OF PASTEL PAINTING-Continued.

With these Contes all the striking features of the near composition, such as trees, rocks and buildings are drawn, and the material is used in the manner already described; that is, in its length and breadth—broken into fragments, suitable in size to the object to be drawn. Where any fine lines are necessary, these are not made by the crayon cut to a point, but by the sharp edge of the fracture of the crayon.

Each object, after having been drawn in with the Conte, is then appropriately tinted or colored by working over the black markings with the necessary colors. The manner in which this is performed is like the operation of glazing in oil painting; because under the light net-work tracery of the colored crayon the Conte drawing is still visible. By blending, and again drawing with Conte, and again glazing, as often as may be necessary, we approach the finish of the picture, which is completed by sharp and spirited touches of light, put in with the sharpest parts of the fractured end of the colored crayon.

It is advisable that beginners should, for their initiatory essays, select easy subjects, in order to acquire neatness of execution, which is indispensable in pastel landscape drawing. The color should be used but sparingly, and the black crayon should appear as a prominent material in the drawing. And if over the black markings the colored crayon be lightly drawn, color enough will be left to tint the object, without concealing or breaking up the Coute drawing beneath; the surface color forming a light net-work tracery over the black.

We have described the method of using the fractured angle of the black crayon and the colored pastels for lines and markings, whereby the ordinary method of cutting the crayon to a point is dispensed with. A little experience will teach the superior value of this point, in comparison with any that can be formed by a knife. When fine lines or sharp touches are required, the piece of crayon is held in such a manner as will best afford these desiderata. The broken edge is turned and worked round and round, so as to afford the fuest lines, as also a variety of broader and broken lines. We offer no apology for dwelling on the utility of the fractured crayon, because the entire spirit and character of the work is dependent on it. In finishing the picture, great use is made of this point—since with it may be drawn details requiring the sharpest lines and touches of the utmost crispness. On the other hand, for the breadths and masses, the crayon is broken into suitable lengths of half an inch or more, and worked according to the feeling desired to be expressed.

The result of the application of the crayon lengthwise to the paper is a broad, clear touch, similar to that of the bristle brush in oil painting; and this touch is made to vary in breadth, according to the manuer in which the piece of crayon is held; as it may be worked flatly in its entire length on the paper, or held transversely at any angle, to yield a touch of any breadth, varying from the finest line to its entire length.

Perhaps the great charm and novelty of this method of drawing is the successful imitation of the transparency of oil painting. By attempting to load or rub in color in finishing a work, this beautiful effect is destroyed. The texture of the crayon does not admit of massing color—the beauty of the work depends upon the paper being yet perceptible through the ultimate finish.

It is only in the last sharp finishing touches or points of light that color in quantity and force is required. All the colors laid in the earlier and progressive stages of the work should be laid with a view to the acquisition of transparency.

Any markings too sharp and square may be worked down by the finger, and, when necessary, tints may be worked into those previously laid, leaving wholly or partially all that is necessary for the drawing or color. These markings and retouchings are repeated until the desired effect be obtained; but it must never be forgotten that by an extravagant loading or rubbing in of color the transparency of the work is lost, the result being a coarse, smeary and opaque effect.

In order to impress upon the mind of the learner the stages of the process, we conclude with a brief recapitulation of the heads, of which the first is: the rubbing in of the sky and broad tints.

The breadths of the remoter and nearer distances are laid in with pieces of broken crayon, blended and worked together.

Upon these blended tints objects are made out as approaching the near sections of the composition, the objects and incidents being drawn in with Conte, as well with sharp lines as broad and flat touches. The breadths of the black chalk are glazed over with colored crayons where necessary.

The picture is finished by sharp and crisp touches effected on the near objects with the broken edge of the colored crayon.

Note.—If the student does not possess the required skill so necessary to execute large drawings, we would suggest the use of the Photo-Optican (see page 55).

Colored Crayon Drawing.

COLORED CRAYON SAUCE.

Colored Crayon Sauce is fast gaining a wide reputation. For beginners, as a substitute for pastel painting, nothing can compare with it, especially in the ease and rapidity with which results can be obtained. With it a portrait, equal in many respects to pastel, can be made as quickly and easily as with black crayon. It is applied by the same methods as black crayon, on common crayon paper, even being used with perfect success on bromide paper, erases readily and blends nicely. By its use a picture may be made entirely in color, or any portion of a black and white picture may be tinted as desired. Every worker in black will be interested in this colored sauce, the methods of application being the same.

With the white, intermediate shades can be made as desired; and by mixing the different colors on the palette, hundreds of intermediate colors and shades can be produced.

We are at present supplying a large number of educational institutions with this line, where it is satisfactorily introduced. We feel that we cannot say too much in its favor.

Color cards showing all of the following colors, each 10 cents.

1824	No.	Bot.		No.	Bot.		No.	Bot.
Naples Yellow	105	10c	Ultramarine Blue	200	20c	Burnt Sienna	290	10c
Chrome Yellow	110	10c	Cobalt Blue	205	20c	Raw Sienna	295	10c
Yellow Ochre	115	10c	Navy Blue	215	20c	Sepia	300	10c
Am. Vermilion	125	15c	Carmine Purple	235	30c	Sepia	301	10c
Eng. Vermilion	130	20c	Emerald Green	250	10c	Sepia	302	
Indian Red	135	10c	Olive Green	260	10c	Black Grey		10c
Light Red	140	10c	Foliage Green	265	10c	Blue Grey	330	10c
Venetian Red	145		Foliage Green	266		Green Grev		10c
Maroon	150		Foliage Green	267	10c	Slate Grey	340	10c
Carmine, Ex	160	60c	Myrtle	270	10c	Warm Grey	345	10c
Flesh		10c	Burnt Umber	280	10c	French Grey	350	100
Pink Flesh	172	10c	Raw Umber	285	10c	White	375	100
1825 Complete boxes	s (co	ntain	ing 36 bottles, all the	abov	e col	ors)	\$	4 50
	•		ing 36 bottles, all the					
1826 Special portrai	t box	es (c	ontaining 12 bottles, a	s fol	lows:)		1 75
1826 Special portrain	t box	es (c	ontaining 12 bottles, a	s fol	lows:		N	1 75
1826 Special portrai	Fle	es (c	ontaining 12 bottles, a No.167 Navy esh	s fol Blue	lows:	No.215 Sepia	N	1 75
1826 Special portrain. Chrome YellowNo.110 Eng. Vermilion " 130 Carmine, Ex " 160	Fle Pin Ult	sh k Fl	ontaining 12 bottles, a No.167 Navy esh	Blue	lows:		No	0,30° 30° 37°
Chrome Yellow.No.110 Eng. Vermilion. " 130 Carmine, Ex" 160 1827 Special figure b	Fle Pin Ult	shsk Fl rama	nontaining 12 bottles, a No.167 Navy esh "172 Emer rineBlue" 200 Sepia ntaining 12 bottles, as No.167 Navy	Blue ald (lows:		No.	1 78 305 378 1 25
Chrome Yellow. No. 110 Eng. Vermilion. "130 Carmine, Ex "160 1827 Special figure by	Fle Pin	shs (corsh k Fl	ontaining 12 bottles, a No.167 Navy esh	Blue ald (Green		No.	1 70 300 375 375 1 20 5,30

IMPERIAL COLORED CRAYON OUTFITS.

Those intending to avail themselves of a thorough course will find the practice acquired with this outfit of great value, enabling them to make more rapid advancement under instruction.

INSTRUCTIONS IN THE ART OF WORKING IN COLORED CRAYON SAUCE.

For covering broad surfaces, apply with a piece of cotton, folded carefully, touching the cotton to the sauce, which has been placed either in a chamois palette or in your sauce box. Rub the sauce into the paper gently, commencing always with the darkest portion and gradually working into the lighter parts as the cotton becomes cleaner; let the motion of the hand be that of describing short circles, that the tiut may be even and free from streaks. Work in the dark shades with a grey paper stump. Remember to always begin with the darkest portions, and as the sauce works from the stump, approach the lighter shades. The masses of color can be nicely blended with a piece of cheese-cloth used over the fingers. When the sky and broad tones of your picture are laid in and properly bleuded, the light clouds and high lights may be cut out with an eraser or pointed rubber stump (see page 157), which should be kept well cleaned. The eraser should be sharpened on a sandpaper block (see page 158). It should be wedge-shaped at one end and pointed at the other. The finest lines and points can be taken out with the sharp point of a knife. To draw foliage, give the stump a short, irregular zigzag motion. When you have put in all the detail that you can with the stump, and fully worked up the shadows and tints, you can add further detail, and strengthen the picture generally, with a crayon pencil. It will greatly improve the appearance of your work to stipple the entire picture with crayon pencils, using a hard pencil for the lightest parts and a softer pencil for the dark portions. The instructions as laid down for crayon drawing in black and white, apply with equal force to drawing in colored cravou sauce (see pages 165 to 168),



PYROGRAPHY.

(BURNT WOOD OR POKER PAINTING,)

In many ancient Flemish and English hostelries, which once were the gathering places of artists whom we to-day recognize as masters, travelers have studied with surprise and pleasure the peculiar decoration of the paneled walls. Traced on the wood with a hot iron, in a curious medley of eccentric forms, may be seen the figures of men and beasts, graceful scrollwork, grotesque caricatures, charming and even grand landscape scenes, and faces and forms that are evidently portraits. Time, which has hardened the oak and walnut panels, has also mellowed their color and darkened and enriched the designs which render their surfaces picturesque, and in many instances, if the authorship of the decorations could be fixed, they would be of priceless value to collectors.

The origin of this unique scheme of decoration is not as obscure as it might at first sight appear. In the days when art and conviviality went hand in hand in the Low Countries, and when in England the tayern was a clubhouse, it was the wort of the artists who gathered over pipe and pot of a winter evening, to exercise their passing inspirations on the walls around them, as mementoes of the festive occasion. A poker heated red in the fireplace was their tool. With it they sketched upon the wall the creations of their fancy, and the subjects suggested by discussion, a memory of a scene of nature, an idea of a new style of ornament, a merry burlesque on some event of the evening, and often portraits of each other. There is practically no limit to the variety of these "poker pictures," to give them their conventional title, which have come down to us from the past. The greatest artists of the time are numbered among their creators; Rembrandt and Hals, Brouwer and Teniers, and many more, have thus left records of themselves on the wainscots of the Dutch and Flemish alehouses. In England some of the poker pictures of that eccentric genius George Moreland are preserved among the treasures of great collections. Even in the swift and careless sketches of these jovial gatherings, the possibilities of burnt wood as an artistic medium are revealed, and the results produced in some cases may, without exaggeration, be termed remarkable.

With the changing fashions of artistic life, poker painting became one of the lost arts. But after a century and more of neglect, it was revived. Artists whose travels made them acquainted with these characteristic souvenirs of the past, saw in them a suggestion, which they undertook to realize. Many hands skilled with the brush experimented with the poker, and profiting by the improved methods of modern times, essayed to produce pictures, where the originators of the art had been content with sketches. The soft, warm tints of the burnt wood, and the readiness with which the glowing iron leut itself to the manipulation of a skillful hand, resulted in work of an elaborate and delicate character unknown before. Many poker pictures by famous English artists of the present century are in existence. In our own country the works in this art of Ball Hughes, of Boston, a singularly-gifted and eccentric man, are famous. During the past few years many large and beautiful panels, friezes, and other decorative designs in burnt wood, have been applied in the embellishment of American mansions. They exhibit qualities of drawing, color and suggestiveness of the first order. In producing them the single poker gave place to sets of irons, graduated in size, in order to produce the most delicate and the most vigorous effects, but always miniature pokers, to be heated in the furnace in order to be effective. Now a new device of science simplifies the process, and renders the art, hitherto accessible to only the most dexterous and experienced hauds, within the reach of any one of artistic taste who chooses to practice it.

The improved tool invented by Dr. Paquelin, not only completely replaces but vastly improves upon the old irons heated by fire, and renders a popular revival of this delightful old art a certainty. The tool possesses the double advantage of simplicity of construction and of readiness of application. It can be used as easily as a pencil or a pointed crayon, and be made as effective in the delicacy of its gradations. It can be utilized in the studio, and, so convenient is it for carriage, that it can be used in sketching from nature in the open air. In it the iron tool is replaced by a platinum point. The fire of coal or wood by which the iron must be heated is replaced by the steady heat of hydro-carbon vapors, supplied from a reservoir which may be carried in the vest-pocket or suspended from the button of a coat. The degree of heat may be regulated by air bulbs controlled by the pressure of a hand. With a panel of wood before him, and his platinum point in hand, the artist in burnt wood may produce at will the most bold and suggestive sketch or the most elaborately finished picture, in tints varying from the faintest shade of color to the deepest

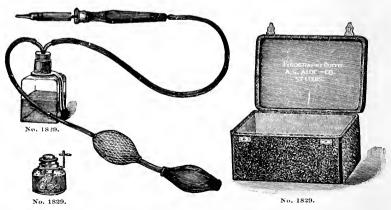
and richest tones. The Flemish artists who originated the art of poker painting would, with such an implement, have produced masterpieces as immortal as those which have come to us from their easels. With the medium thus offered it, modern art cannot but find a new and valuable outlet for its creativeness. The possibilities of the art of burnt wood engraving can only be surmised, for every experiment with Dr. Paquelin's tool produces new revelations of its diversified effectiveness. With Dr. Paquelin's tool amateur art workers will find an entirely novel medium of productiveness placed at their disposal. The inconvenience and the manifold difficulties of poker painting, excepting to the most skillful and experienced hands, are obviated by it. With the Paquelin tool the amateur may fix upon the panel in indelible lines any design which may be traced upon it with the pencil. Thus, a sheet of tracing paper may be used to transfer any design to the wood. The tool may then be called into play to burn the lines in, and a picture of an original and decorative character will be the result. The subtleties of light and shade and the inflections of color which, in proportion to their elaborateness, constitute a picture, will come to the worker by experiment and experience. By the Paquelin process any of the admirable working designs published by many art journals may be engraved by fire upon wood, and reproductions by cantery made of the more elaborate work of the painter's art. Copies of pictures, of engravings, photographs, etc., come within the possibilities of the process, while the peculiar effect of the fire upon the wood, the softness and richness of line and color, the freedom of design, the force and variety of background and large masses of shadow which may be produced at will, secure to the artist an entirely unique and beautiful result which can be attained by no other means.

The process, moreover, may be applied not only to the production of pictorial effects on wood, but to the ornamentation of leather and to the decoration of furniture, picture frames, toilette articles, book covers, leather hangings and an innumerable variety of other objects in which utility and beauty may be thus combined. Exhibits of burnt wood engraving and of leather ornamented by the Paquelin process have elicited the highest praise from critical journals in London, where the art has already been quite extensively cultivated and where it has figured in the most important exhibitions of the arts and the art industries.

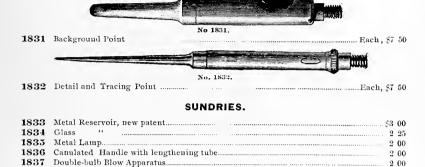
Dr. Paquelin's process which received the Prix Montyon of the Academy of Science of the Institute of France in 1876, the Prix Barbier of the Faculty of Medicine of Paris in 1875-1876, and a gold medal at the Universal Exposition in Paris in 1878, is patented in the United States.

DR. PAQUELIN'S PROFESSIONAL PYROCRAPHY OUTFIT.

The Best Outfit Made



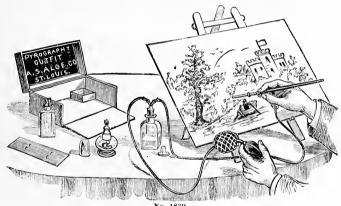
PLATINUM POINTS.



Repairing Points, when no hole is burned in platinum, \$2.00. Points with holes in platinum sheath cannot be repaired.

DR. PAQUELIN'S AMATEUR PYROCRAPHY OUTFIT.

1838 Empty Morocco Case 4 00



	No. 1839.	
1839	Outfit No. I consists of wood box (specially selected so that it can be used to decorate or practice upon) containing: 1 metal pencil (or handle) cased with cork; 1 platinum point; 1 benzoline bottle; 1 bottle for extra supply; 1 India-rubber bellows; rubber tubing; 1 metal union; 1 spirit lamp; 1 glass funnel; 2 pieces of wood, Ea and directions	
1840	Outfit No. 2, as above, with 1 additional platinum point	
	Platinum Points—A (round point) or B (sharp point) (PATENTED) 4	
1841		25
1842		00
1843		35
1844		05
1845	Rubbers for UnionBy dozen	36
1846		50

DR. PAQUELIN'S AMATEUR PYROGRAPHY OUTFIT—Continued.

DIRECTIONS FOR USE.

I. To Light the Point .- Hold the platinum part in the yellow alcohol flame until it shows a slight cherry red heat, then press the bulb very gently and slowly, blowing very little gas into the point; if the heat then increases, the burner is lighted and the bulb should be gradually pressed more frequently, until the desired heat is obtained. If the heat should not increase, but die out when the bulb is pressed, it is a sign that the platinum is not hot enough to light the gas;



all pressure on the bulb should then in this case cease until the point begins to glow again with a slight red heat. Then the bulb should be pressed very cautiously and gently until the burner is as hot as required, when it can be taken out of the alcohol flame. and by pressure on the bulb. will retain its heat as long as required. If the heat should get too low on the burner, hold it in the flame again, pressing the bulb as before until it shows the

heat required before taking away from the flame.

Should it happen that the point cannot be heated, resort should be taken to the blow-pipe of the lamp, by holding the point into the horizontal flame a little while (No. 1848), and unless the central tube of the combustion chamber is melted or stopped up with soot, it will light up again in half a minute.

N. B.—The points with a small combustion chamber (such as are pointed), require a more rapid pressure of the blow-apparatus to heat them, while but a slight pressure is sufficient to heat the larger ones, unless, of course, a very high temperature is required.

Important Notice .- The artist should avoid heating it to a white heat. This high temperature, if kept up during some time, may melt the inside tube of the combustion chamber.

The point under no circumstances should be plunged into water to extinguish it; it should be left to cool off in the open air.

After using, clean the point, inside and outside. To clean the inside, heat the point to a vivid red before allowing it to be extinguished, and while it is in an incaudescent state, separate the handle suddenly from the rubber tubing which connects it with the reservoir. To cleau the outside, wait until the point has become cold, and then rub it gently with a damp piece of linen.

To Clean the Point. -- If the gas is pumped into the burner before it is hot enough to light, the meshes of the gauze-platinum wire inside will become stopped up with soot, and the burner will not light again until it is heated on the outside to a yellow or nearly white heat with a jeweler's blow-pipe. Then the bulb must be pressed slowly at first, and if it should not maintain the heat, repeat the operation with the blow-pipe two or three times, or until it burns, as it is necessary to burn all the soot out completely before it will light again; this is best done by disconnecting the tubing quickly from the handle while the burner is very hot. If this is repeated several times, a dirty burner can be made as good as a new one. Great care should be exercised not to continue to press the bulb if the point will not light, as that will only make matters worse; recourse must first be had to the blow-pipe. After using a burner it should always be disconnected while red hot, so as to keep it clean. Always allow the burner to cool off slowly after disconnecting. If a white Aeat is required, the operator should avoid retaining it longer than absolutely necessary, as considerable risk is run of melting the gauze wire mechanism in the combustion chamber; should this become melted or disarranged, it will be necessary to return to the factory for repairs. Never allow the point while hot to come in contact with any other metallic substance, or it will fuse the platinum.

DR. PAQUELIN'S AMATEUR PYROGRAPHY OUTFIT—Continued.

III. The Benzole Used must be fresh and between 65° and 70° Beaume-not above or below these figures.

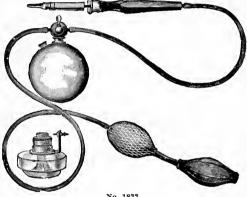
IV. The Supply of Benzole. - In a glass reservoir; should never be quite half full, nor never have less than three-eighths of an inch in it. When a new supply of benzole is required, throw the old that may be left in the reservoir out, and put a whole fresh supply in. Never add more to the old in the reservoir. Only one-eighth of the benzole freshly put in the reservoir is available for this use; after that much has been used all the good is gone, for the balance will form a heavy, oily gas, which will soon leave the soot of the oil in the fine meshes of the combustion chamber,

filling them up and causing the point to cease to hurn. This is true also of benzole exposed to the air for some time; all the volatile gases will pass off and leave only benzole unfit for use. It is then of the utmost importance to use only fresh benzole, and never use more than oneeighth of the supply in reservoir; throw remainder out and put in fresh.

In a metal reservoir pour in enough to saturate the sponge, and any surplus which the spouge does not hold pour out again. This must be observed carefully or the benzole will be pumped into the combustion chamber instead

of the gas, and fill it with soot. If

the benzole is not employed in



No. 1833.

the condition indicated, and the care taken to observe the points herein pointed out, the instrument will fail to give proper results, involving at the same time the risk of damaging it, while, if the above directions are carefully complied with, every instrument will work satisfactorily for an indefinite period.

In No. 1833 the reservoir for the hydro-carbon (fuel) is made of nickle-plated metal, according to recent improvements, and lined with a sponge.

The Method.-The point having been lighted according to the above directions, the lamp being no longer required, may be extinguished. But the student must not forget that the point will only retain its heat so long as the bellows remains inflated-so that the pressure of the left hand must be kept up. This constant working of the bulb with the left hand may at first appear a hindrance to your work, in the same manner that the foot motion in running a sewing machine for the first time renders the guiding of the goods under the needle almost impossible. This apparent difficulty is very soon overcome, and while the beginner may at first feel inclined to engage the services of a helper or "hlower," we strongly urge him to resist the temptation, for having once overcome the first slight awkwardness, he will be surprised to find with what perfect accord two hands guided by the same brain will work together. For the first attempt select a piece of soft, white wood, free from knots; your initial strokes will probably show a dot, both at the beginning and the end of each, which results from your resting the point on the wood in each instance. It will require a little practice to overcome this fault, and your effort must be to make an even, delicate stroke. We will not attempt to direct the student "how to hold" the point, as any way in which you can get the best results is the right way for you, and would probably be all wrong for the next person. There is little we can add in the way of instructions; any knowledge you may possess in the other branches of art, lead-pencil drawing, crayon drawing or painting, will be of great assistance to you in mastering the use of your point. The depth of tone is not secured by increased pressure on the point, but by a slow stroke, or passing over the surface a second or a third time. Your strokes should always be tight. If this caution is respected, your point

DR. PAQUELIN'S AMATEUR PYROGRAPHY OUTFIT—Continued.

will serve you for years, while it is *possible* for you to rub a hole in it within the hour. We might say there is absolutely nothing that you cannot attempt to portray with your point, and add that there is little that has not already been attempted and successfully carried out in the way of burnt wood painting; designs, flowers, figures, landscapes, portraits, etc., etc. have been repeatedly executed and in a manner that entitles them to the first rank as works of art.

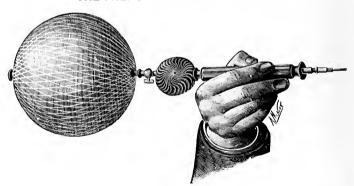
Correcting Errors.—If they occur in the early stages of the work, it is far better to have the wood replaned than to attempt to correct them otherwise. The majority of errors in advanced work can be rectified by using fine sand or emory paper, or by scraping with the edge of broken glass. Never use a knife, as it is almost sure to splinter the wood.

Polishing.—Many subjects are improved by the surface being polished. Any cabinet maker will do this for you at a slight cost, or a good-natured one will show you how to do it yourself, and a few moments' instruction by an expert is of more value than all we could possibly write on the subject.

To Clean the Work.—This is best done by rubbing with bread crumbs.

Woods.—We were about to say you could use any wood; but we might add that it should be free from knots and of even grain. The soft white woods are best adapted for the beginner's use. Poplar is probably the best of all.

THE FRENCH "COMPACT" OUTFIT.



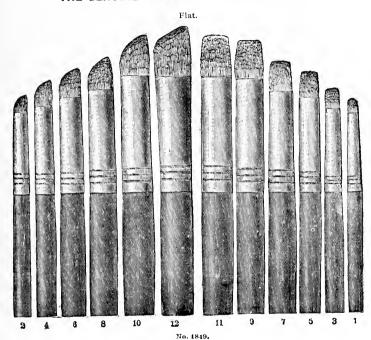
No. 1847.

SUNDRY ARTICLES FOR PYROGRAPHY.

Varnish	See Index.	Books on Pyrography	See Index
Peucils		Rubbers	"

TAPESTRY PAINTING.

THE CENUINE FRENCH TAPESTRY BRUSHES.



Chiseled Edge. Slanting.	ach.	Chiseled Edge. Square.	eh.
		9a No. 1 \$0	10
	10	No. 2	10
	10	No. 3	10
	15	No. 4	15
	15	No. 5	15
	20	No. 6	20
	20	No. 7	20
	25	No. 8	25
	25	No. 9	25
	30	No. 10 .	30
	30	No. 11	30
No. 12	35	No. 12	35
Extra Wide.	lach.	Extra Wide.	ch.
3/-inch	0 40 3/2-in	ich	40
7/ "	45 76		45
	No. 1	No. 1	No. 1

TAPESTRY PAINTING-Continued.

BRISTLE ARTISTS' BRUSHES FOR TAPESTRY PAINTING.

Flat, Tapered Point.

		Ee	ich. (Each	a.
1850	No.	1	10	No. 7\$0 2	0
	No.	2	10	No. 8 2	5
	No.	3	10	No. 9	5
	No.	4	15	No. 10	0
	No.	5	15	No. 11	0
	No.	6	20	No. 12 3	õ
	Asso	orted, 1 to 12			0
		,			

EXTRA LARCE BACKCROUND BRUSH.

\$0.45 1851 Each

CENUINE FRENCH TAPESTRY COLORS.

In Glass Bottles. Extra Fine.



*Chrome Yellow, Light	
Golden Yellow	
*Cadmium Yellow	
Yellow Ochre	
Italian Earth	
Raw Sienna	
*Burnt Sienua	
Burnt Umber	
Raw Umber	
Cassel Earth	
Red Brown	

Saturn Red
*Vermilion
Pink Madder
*Rose Madder
Violet Blue
Violet Purple
*Turquoise Blue
*Cobalt Blue
Ultramarine Blue

riussiau Diuc	
Indigo	
Vegetable Green	

Emeraude Green Grass Green *Olive Green Prussian Green *Crimson Lake Sepia Payne's Grey *Ivory Black Flesh Tint

Neutral Tint

*Vandyke Brown		Vegetable Green		*Carmine		
•		_	'		Each.	Per doz.
1852	All colors, except Carn	iine		\$	0 20	\$2 40
						4 80

^{*} The most useful colors in the line.

TAPESTRY PAINTING-Continued.

SUPERIOR PREPARED TAPESTRY CANVAS.

For Painting Imitations of Ancient and Modern Tapestries, Wall Decorations, Hangings, Window and Theater Curtains, Upholstery, Panels, Etc.

					,					13	y yard
1853	No. 12.	82 incl	ies wide	Coarse Gr	aiu						\$3 00
1854	No. 13.	82	"	Cotton Re	ps, fine rib	bed					4 00
1855	No. 14.	120	4.6	Cotton 6	coarse						7 00
1856	No. 15B	. 56	**	Gobelius,	fine stitch						. 2 00
1857	No. 16.	120	"	Gobelins,	coarse "						7 00
1858	No. 18.	120	4.6	Gobelins,	grey tint,	coarse s	stitch				6 00
1859	No. 19.	82	**	Cotton Re	ps, fine ril	bed					4 75
1860	No. 20.	82	16	Gobelius,	4.6	extr	a fine				6 00
1861	No. 21.	120	44	Gobelins,	coarse stil	ch					6 00
1862	No. 21B	. 56	"	Gobelins,	extra coars	se stitch					. 2 00
1863	No. 120.	36	"	Gobelins,	fine ribbed						1 25
1864	No. 250.	82	**	Woolen, G	obelins, fi	ie ribbe	d				6 50
1865	No. 260.	55	4.6	Woolen,	"	"					4 00
1866	No. 270.	37	6.6	Woolen,	6.6	4.4					3 00
1867	No. 280.	Roman	-inche	wide	29	32	38	44	47	56	
			Вуу	ard	\$0 60	\$0.65	\$0.70	\$0.85	\$1.00	\$1.10	
1868	No. 51.	Cotton :	Duck, 40	inches wid	le						30
1869	No. 52.	Cotton	" 40	4.6							45

Nos. 250, 260 and 270 are especially prepared for using the Liquid Indelible Dyes, and are the only numbers to be used when the painting is to be steamed.

All other numbers can be used when the painting is not to be steamed.

No. 12 is for ancient square stitch tapestry, as the famous Bayeux.

Nos. 15, 16, 19, 20, 21, 120, 250, 260 and 270, called Points Gobelins, as well as Nos. 13 and 14, fine and coarse ribbed Reps, suit all other kinds of tapestry, from the tapestries of Flanders, Saumur, Fontaineblean, to Gobelins, Beauvais and Aubusson.

For the Flanders tapestries of 2 yards and npwards, Nos. 14 and 21 are used; of 1½ to 2 yards, No. 16; under 1½ yards, Nos. 13 and 15B.

For the tapestries of Beauvais, Gobelius and Aubusson (haute lisse and basse lisse) of 2 yards and upwards, No. 16 is used; of 1 and 2 yards, Nos. 13 and 15B; under 1 yard, Nos. 19 and 20.

1870	Practical Lessons in Tapestry Painting, illustrated in colors. By Julien Godon	
	Each, \$	3 00
1871	Powdered Charcoal Per box,	30
1872	Tapestry Medium Per bottle,	40

INSTRUCTIONS IN THE ART OF TAPESTRY PAINTING WITH FRENCH TAPESTRY COLORS.

Introduction.—Those who appreciate high art will admire this entirely novel and very elaborate style of artistic decorative work, which has been recently brought to perfection, and which in time promises to become as popular in America as it is at the present time in Europe, where of late grand exhibitions have been given of decorated tapestries so exquisitely painted as to call forth the general admiration of the art-loving world.

The pictures have all the appearance of genuine Gobelin Tapestry, and can be produced very inexpensively. The process is rapid and simple, and greatly resembles water color painting, with the important difference that a work of art thus produced is absolutely indelible, and can, if required, be scrubbed with soap and water without the colors undergoing any change either in tone or brilliancy. It has an advantage over oil painting as a mural decoration, for the reason that it is not necessary to manœuver into the proper light to see it to advantage. In tapestry painting the scope for original decorative treatment and original designs is unlimited.

These tapestry paintings, imitations of aucient and modern Gobelins, are very suitable for all kind of wall decorations, portieres, window curtains, upholstery, screens and panels. Also used largely for theater curtains, church hangings, banners for lodges and societies, etc., having the great advantage of being easily cleaned when soiled with dust, grease or fly specks.

TAPESTRY PAINTING—Continued.

INSTRUCTIONS IN THE ART OF TAPESTRY PAINTING—Continued.

The Sketch must be made with great care, as it is almost impossible to erase the lines without injury to the surface of the cauvas. For enlarging your design, see article on crayon work (page 165), or if you have a Photo-Optican, or can borrow one, it is the best possible means you can employ in making your sketch (see page 55). It is well for beginners to make their original sketch on paper and transfer it to canvas. This is done by pricking all the lines on the paper drawing with a needle. Then fasten the paper sketch over the cauvas; go over the whole with a bag of powdered charcoal. The bag should be made of coarse musliu or cheese-cloth, so that the charcoal will sift through the holes. When the paper sketch is removed blow off the surplus charcoal and strengthen the outlines with a medium or soft crayon pencil.

Mounting the Canvas.—This is done in the manuer described for mounting oil canvas (see page 20). In this case, however, you must exercise great care that the ribs of the canvas run straight with the stretcher, and too much force must not be used in stretching.

Steaming.—Lay a thick wet cloth on an ironing board or table; over this lay your tapestry, face up, and cover it with a thin, dry cloth and iron the whole carefully.

The Method.—Tapestry dyes are soluble in water, and it is not necessary to thin or mix them with any other medium, unless it is your intention to steam the work when completed. In the following instructions the student will understand that water is to be substituted for "Tapestry Medium" if the work is not to be steamed.

Caution.—It is a very simple matter to strengtheu or deepen a color that is too light by second and third washes, and it is very difficult to lighten a color that is too strong or dark; therefore the student must use great care not to use his color too strong. It is well to have a piece of waste cauvas at hand upon which to test your colors and washes.

Backgrounds, Skies, Etc.-All colors require diluting, except for the strongest touches. The colors are all transparent, and are used in that form, except for high lights in work that is not to be washed or steamed, or for that style of decoration known as "Gouache Painting." In gouache work the colors are water colors mixed with Chinese White. (Schoenfeld's in tubes or bottles is best adapted for the purpose. See page 129.) This renders them opaque, and they are handled in much the same manner as ordinary oil colors, except that they cannot be worked over with the freedom one is allowed in oil work. But this is a digression, as in this article we have to treat of tapestry colors used with a thinning vehicle only. Add medium (or water) to the color in sufficient quantity to dilute it to the desired tint or tone, and prepare in another vessel a wash of medium (or water) only. If you intend to work in a sky or background composed of several tints, as, for instance, a delicate blue sky at zenith, blending iuto a warm pink glow toward the horizon, you must prepare a wash of Blue and medium (or water), a second of Pink and medium (or water), and a third of medium (or water) only. Commence at the top with a full brush of your Blue wash; use a large background brush for the purpose. Wet the cauvas thoroughly and proceed rapidly, in order that no part will dry before the whole wash is properly laid. As you work down, add medium or water, and when you have covered, say, one-third of the sky use a little less Blue and add a touch of your Pink wash. From this point decrease the proportion of Blue and increase the amount of Piuk used until, say, two-thirds of the space is covered. Now work with the Piuk and medium (or water), and at the bottom your brush should be filled with Pink only. Keep well within the outlines of your sketch, so that intervening objects can be worked up on the untouched canvas, as in some instances the colors being transparent, one color laid over another would produce disastrous results. Take, for example, Yellow and Blue—the combination would make a Green, more or less vivid. Remember, the canvas must be kept thoroughly soaked with washes, or it will be impossible to lay your tints evenly.

Distant Handling.—Objects at a distance should be treated with great freedom. It is well to let their outlines be as vague as possible.

Middle Distance.—Almost all tapestry painting is strictly decorative, and accessories, more particularly in figure work, should be pronouncedly subordinated to the main figure, feature or idea of the painting; therefore the middle distances, and even the foreground, should be subdued and without especial emphasis or intruding detail.

TAPESTRY PAINTING—Continued.

INSTRUCTIONS IN THE ART OF TAPESTRY PAINTING-Continued.

Brush Work.—In working up detail select a brush as large as the work in hand will permit; let the strokes be short and well into the mesh of the canvas; lay your deepest shades first always, working up into the lighter tones and adding medium or water as you proceed. As far as possible complete your work as you progress; use an ordinary china palette, and keep your colors pure and unmixed to as great a degree as you can. Work one color well up to another and blend with medium or water.

Suggestions.—It is well to try all your colors on a piece of waste cauvas or even coarse cotton before you attempt using them. To do this lay each color full strength and then blend out with medium (or water) until it disappears. This color chart will always be valuable for reference. Select subjects that are not conventional, and those only that are delicate in coloring. Avoid sharp, hard lines, strong contrasts or vivid coloring. Work up the principal figures or objects; keep the balance of the picture subdued. Tapestry colors are also suitable for working on bolting cloth, moleskin, silk, satin, etc.

Note.—Acme colors (see page 126) can also be used for tapestry painting. The colors are diluted in water and used in the manner just described.

"Velvet Oil Method"—"Perpetua Fresco."

(USING ORDINARY OIL COLORS.)

Note.—The following article was written by M. F. O'Connell, the inventor of the described method and manufacturer of the materials used. These specialties have been so extensively advertised in the leading art journals of this country and Europe, and M. F. O'Connell is so well known, that we feel that any comment on our part is uncalled for. We will simply add that the endorsement of the Photo-Optican was an agreeable surprise to us, as it was entirely voluntary. Our request was simply for an article describing the method. We are authorized to state that any further information may be gratuitously had by addressing M. F. O'Connell, our care, or Leon, Butler county, Kansas.

INTRODUCTION.

Velvet Oil Method.—"Perpetua Fresco" is no medium, but a reliable method introduced for painting in unglazed oils on satiu, silk, tapestry, wood, leather, etc., also for mural decorations. It consists of a foundation (to be placed over the sketch), which does not spread or cockle the material, as it dries immediately, and a Special White, which as a surface gives the work a soft, velvety appearance, unequaled by any other method. The painting is done in ordinary oil paints. Figures, flowers, landscapes, pictures, banners, fans, etc., can be both easily and quickly done by this process. Water colors can also be used on the same foundations, but oils are far easier to manipulate and are quite as cleanly if only ordinary care be taken and a china palette used. They require no mediums, turpentine being sufficient to thin with. The full instructions are given on the bottles, 25 cents each. In use in nearly all decorative art studios in London and Paris. Advertised in the "Art Amateur," "The Art Interchange," "The Art Student," and Ingall's "Home and Art Magazine." None genuine without the signature of the inventor and maker, M. F. O'Connell.

DIRECTIONS.

How to Paint on Tapestry by "The Velvet Oil Method"—"Perpetua Fresco."—By this method an almost exact imitation of the woven lines of the loom is secured, freed from all stiffness, rendering the canvas quite pliable. The material should be strained on a frame, and if the picture is to occupy the entire surface, damp with turpentiue, and while wet apply the "Perpetua Fresco." If, however, but a portion of the texture is to be decorated, the preparation should go only over the design, without damping. The work is done in ordinary oil paints and turpentine or gasoline, the lightest shades going on first, and next day the other colors and fiuishing touches. No harsh outlines should remain, as all the effects of canvas painting are obtainable with far less trouble.

TAPESTRY PAINTING—Continued.

DIRECTIONS FOR THE "VELVET OIL METHOD"—Continued.

This preparation is equally suited to all textiles, but principally to tapestry, where it stops up the pores without injury to the material, and thus secures a richness of color and softness of effect almost impossible to detect from woven tapestry. As a means of enlarging a picture for textile painting, Aloe's Photo-Optican stands unequaled. It should be placed in a southern window (if possible) and the photo, or print, to be copied fastened, by means of thumb-tacks, to shelf D; the tapestry to be placed opposite, in an upright position, on easel. To produce a perfect enlargement, take a bottle of Aloe's Brown Optican Ink, and with it go over all the outlines, then dilute a little in water, and shade every portion, including the face, hands, etc., according to copy. This will render the picture like a large photograph, and very easy to paint. The ink can be used also on the prepared surface.

M. F. O'CONNELL.

1873	"Perpetua Fresco," 1-ounce bottle	0	25
1874	"Perpetua Fresco," 6		
1875	Special White		20
1876	Opticau Ink		15

Ordinary Oil Method.

MATERIALS.

		Per bottle.
1877	Berlin Color Preserving Medium.	\$0.50
1878	Aloe's Tapestry Medium	50

With either of these mediums painting with oil colors can be done on silk, linen or cotton cloth, rendering the fabric soft and pliable, and yet indelible and unfading when laundered. Useful in decorating dresses, bed spreads and shams, curtains, draperies, table linen, doylies, etc.

The method of using Tapestry Medium with oil colors for decorative purposes is so simple that but a few words of explanation are necessary. The manner of mounting the canvas and securing the sketch, outline, etc., is the same as described in our article on Tapestry Painting with French Tapestry colors. (See page 191.) It is well to squeeze the color from the tube upon white blotting paper before mixing with the medium. When the surplus oil in the color has been absorbed by the blotter, remove with a palette kuife to your palette and mix thoroughly with medium. The colors should be reduced to a liquid or semi-liquid form by adding sufficient medium to them. It is well to mix your color for washes, background work or large surfaces in china tinting saucers. The brush work is the same as for handling French Tapestry colors. The color is worked into the mesh of the canvas, instead of being left on the surface, as in ordinary oil painting on canvas. The finished work is improved by "steaming." (See page 192.) In short, there is really no distinctive difference between handling oil colors thinned with Tapestry Medium and French Liquid Tapestry colors. The great advantage the former has over the latter is the unlimited number of colors one has at his command and the use of the tables found on pages 60 to 77 as a guide for the treatment of different subjects.



Scenic Painting.

NOTE.—As educational institutions and others have applied to us from time to time for materials with which they could paint scenery and drop entains for theatrical entertainments and commencement exercises, and have also asked for directions covering the use of the materials, we take it that a briefarticle on the subject will not be amiss—more especially as the method is quite simple, and the materials cost but a nominal sum.

MATERIALS.

	Colors.	ordinar	nt required for y set of scenes I curtain,	Per pound.
1879	Aloe's Special Whiting	15	pounds.	\$0 05
1880	Aloe's Euglish Drop Black	2	6.6	10
1881	Aloe's Ultramarine Blue H. M	2	1.6	25
1882	Aloe's Orange Mineral	2	4.6	20
1883	Aloe's Chrome Yellow, Medium	3		25
1884		2	4.6	15
1885	Aloe's No. 3 Ground Glue	2	4+	45
	Brushes.			
1886	Aloe's Background Brush, 4 inches	2		50
1887	Aloe's Bristle Lining Brush No. 6	2	4.4	25
1888	Aloe's Fitch Detail Brush " 10	2	4.6	15
1889	Aloe's " " " 12	2	4.	20
1890	Aloe's " " " 14	2	4 .	25

1891

ALOE'S OBERLIN SCENERY CLOTH.

Not expensive.

Estimates furnished on applicatiou.

INSTRUCTIONS.

The muslin should be mounted or stretched, so as to be perfectly taught. The Whita should he dissolved in water, well stirred, to about the consistency of cream or ordinary paint. The glue must be dissolved over night in water, then heated, as one would prepare ordinary glue for general purposes. Add, say, one-quarter glue to three-quarters White. This forms your sizing or priming coat. It should be applied to the canvas freely, with the background brush. In mixing the other colors, proceed in the same manner, adding Lamp Black to darken and Whiting to lighten the color.

The materials above listed are all that you really require. The colors, while few in number, can be freely mixed and combined, and will produce a vast number of colors and shades. With your Blue, Red and Vellows you can make all the Greens you require, etc., etc. Mix your colors in tin cups, tomato cans, or anything you happen to have at hand. The Photo-Optican (see page 55) is valuable in assisting you to sketch the design for your drop curtain and such scenes that are difficult to draw.

Kensington Painting.

It has been our aim in this work to give the necessary information without comment or elaboration. Whether the subject treated of is, in our opinion, eutitled to this or that position as regards its distinctive merit is, we take it, a matter of little interest to the reader. Kensington painting derives its name from the close resemblance it has to the Kensington embroidery.

KENSINGTON PAINTING—Continued.

MATERIALS

1892	Aloe's Opaque I	Medium		×	Per bottle, \$	0 25
1893	Aloe's Kensingt	on Brush	No. 4		Each,	15
1894	Aloe's "	"	No. 6			20
1895	Aloe's "	4.4	No. 8		"	25
1896	Kensington Bra	ss Pens, 1	arge or small			01
	Kensington Stee	1-pointed	Pens			10

INSTRUCTIONS.

Kensington work is done on velvet, plush, silk, satin and other kindred fabrics. The material upon which you intend to paint should be mounted as canvas (see page 20) or tacked to a drawing board or table—see that it is smooth and free from wrinkles. Sketch in your design in the manner described for securing the outline in tapestry work (see page 192), substituting powdered chalk for charcoal when working on black or dark material. Another and equally as good method is to paint over your perforated pattern with water color Chinese White. Use ordinary oil colors for the work. A list of the tubes necessary for certain fruits, flowers, etc., will be found on pages 60 to 77.

Those portions of your design that are to be laid in dark colors require no preparation, but all parts that are to be worked up in delicate tints must first receive a body coat of white paint, laid on flat. This is to prevent the color of the material itself showing through the more delicate touches of the work. Use care to keep well within the outline of your design and allow the white to dry before proceeding further.

The colors are mixed on an ordinary palette with a steel palette knife. In Kensington painting, pens are substituted for brushes in applying the paint. Mix your colors with Kensington Medium to prevent them from sinking into the material, cracking, and to insure their drying quickly. Simple subjects should be selected for first attempts—a blossom, a few leaves, or, what is still better, an example of Kensington embroidery. In working, confine yourself to a certain part of the design and finish the leaf or flower commenced before touching other portions of the design, as the color must not be permitted to dry until all the shading and detail is completed.

The shading and coloring should be more pronounced than in ordinary oil painting, to prevent the work from having a flat appearance. Dip your pen into the color as one takes ink from an inkstand, using care to keep the paint well down on the point. Let your strokes be in close imitation of the Kensington embroidery stitch. With a little practice the beginner will be surprised to find how perfectly this work can be reproduced. The resemblance is such that the eye cannot detect the difference except by close inspection. Allow the work to dry thoroughly before removing from the board or stretcher. When painting on thin material—silk, satin, etc.—it is well to cover the back of the fabric with powdered magnesia, to prevent the color from running.

Painting on Silk, Satin and Kindred Fabrics.

In painting on silk or satin with water colors, the material requires no preparation before receiving the colors, and the only suggestion we feel called upon to make is that all delicate colors should be mixed with a sufficient quantity of Chinese White to give them body; in fact, Chinese White should be added to even the darker shades wherever it can be done without impairing the quality of the color itself. The objects of this is to render them opaque. Colors mixed with Chinese White, as above described, are properly termed gouache colors, and the method of applying and handling them is not dissimilar to that employed in ordinary oil painting, except that the same amount of freedom cannot be exercised in working over color. Retouching and working over color should be done with a half dry brush, so as not to disturb the paint already laid.

WITH OIL COLORS.

The main obstacle than we encounter here is the inclination of the colors to creep, run, crawl, soak through the material, and in fact do everything that tends to exasperate the artist in his efforts to manipulate them. They are, however, readily brought into a state of docility by the use of "Satin Liquid" (see page 36). The directions for its employment are quite simple and can be briefly stated.

PAINTING ON SILK AND KINDRED FABRICS—Continued.

INSTRUCTIONS.

Ordinary oil colors are used for this branch of decoration. In the majority of instances the material painted on requires no preparation whatever; but there are some fabrics, notably gros grain silks and satius, that have a faculty of sucking the color through the cords over which they are loomed that renders a thin coat of sizing necessary before the paint is applied. Soehnee's French Fixatif is the medium best adapted for this purpose, but a weak solutio nof gum arabic may be substituted, and answers fairly well.

The oil color is squeezed from the tube upon white blotting paper and allowed to remain for a few moments until the suplus oil in the color is absorbed by the blotter. It is then removed with a palette knife to a palette or slab, and sufficient "Satin Liquid" is added to restore the proper consistency.

The colors required to paint certain flowers, etc., will be found listed on pages 60 to 77, and the methods employed are the same as described for ordinary oil painting (see pages 56 to 60).

1897 Aloe's Satin Liquid.....

.....Per bottle, \$0 30

Per doz., \$3 00

Painting on Plush and Velvet.

Instructions given for painting on silk and satin are applicable to plush painting as well.

Painting on Wood.

WITH OIL COLORS.

If the wood has a polished or varnished surface, no preparation is necessary, and it is treated in the same manner as described for painting on canvas (see pages 60 to 77). If, however, the wood presents its natural surface, the paint will sink into the pores, and the work be flat and unsightly. Several methods can be employed in preparing the surface, and in the adoption of one or the other the artist must be guided by the circumstances in each case. When the wood itself is to serve as a background, and it is thought that in its natural state the best effect will be produced for the subject in land, the sketch will have to be first drawn and all parts to be covered by the design carefully gone over with white shellac (see page 36). When the shellac is dry, the surface covered by it may be safely painted on. Unfinished wood is best cleaned with bread crumbs.

When the wood is to serve as a background, and a half finish is considered appropriate for the contemplated painting, the whole may be oiled with either Linseed or Poppy Oil; in which case, while it is safest to block out the design, as directed for painting on unfinished wood, it is customary to work over the oil finish without further preparation.

The last instance that we will note is where the artist intends to paint in his background, using the wood simply as a substitute for canvas. In this case the entire surface is first gone over with shellac, or any wood filler may be substituted.

WITH WATER COLORS.

All woods that present a close, even fiber cau be decorated in water colors. While the style usually adopted is gouache painting (see page 147), on the majority of woods transparent washes can be laid with comparative ease, and the effect is at once beautiful and artistic. The wood should be carefully dressed down, but without artificial finish or polish. It is well to add a little gum water to the body color, and the whole when completed can be to a large degree protected from damage through handling by an application of French Water Color Varnish (see page 37). The sketch should be delicately drawn with a medium lead-pencil. Details are often effectively worked up with India ink, an etching pen being used for the purpose.

2012

1800 Percet of Spieces

Repousse Work.

(HAMMERED BRASS DECORATION.)

MATERIALS.

SUPERIOR REPOUSSE TOOLS.

	Separate tools Each,	
2001	Prick Punches, for making holes in brass for screws.	15
	MODELING TOOLS FOR BRASS MODELING.	
2002	Complete setPer set, \$3	3 50
2003	Sheet Brass, per square foot, ordinary thickness	40
	SUNDRIES.	
2004	Polish for Brass WorkPer box, \$6) 15
2005	Impression PaperPer sheet,	05
2006	Screw-driver	25
2007	White-wood Mallet Lignum Vitre Mallet	20
2008	Lignum Vitæ Mallet	35
2009	Rawhide Mallet, No. 1	40
	Rawhide " 2 (larger)	50
2011	Screws with Washers Per doz	•20

Introduction.—The abuse of this art has resulted in its being almost entirely neglected of late years. But when confined to its true province much can be said in its favor, and there are at present strong indications of its revival.

Instructions.—Select a piece of sheet brass a trifle larger than your contemplated design and fasten securely to a piece of soft pine board about an inch thick. To fasten the brass to the board it is best to pass screws through holes made at short intervals in the edge of the sheet and attach a washer to the end of the screw on the opposite side of the board.

Sketching the Design.—As you can select any design capable of being reproduced in bassrelief for this work, a variety of methods may be employed in securing your outline. But where the ordinary designs published for hammered brass wood are used, it is best to transfer with impression paper, which is done by placing a sheet of impression or carbon paper between your design and the brass and tracing over the lines with a hard lead-pencil or stylus.

The Method.—With punch No. 1 or 2 we retrace the outlines on the brass. The tool should be held firmly on the line, and the indenture made by giving the head a slight blow with the mallet. The markings should appear as a continuous chain of unbroken dots. In working up the background select a punch according to taste as best suited to the subject in hand. Nos. 5, 6 or 7 are the tools usually employed. Work from the outer edge towards the design or figure, and let your mallet strokes be uniform. As you approach the figure proper, it will rise in relief and begin to assume correct form.

Finishing.—Your early work should be confined to such simple articles as ash trays, pin trays, panels, plaques, shields, etc., and while many prefer to finish their own work, of course the appearance will be greatly improved by having the article completed by a professional brass worker. In fact, on its return from the factory it will be difficult to recognize the crude original you entrusted to his care. Polished to the highest degree, with edges skillfully turned, and a handle added here or a trimming there, it presents an appearance that it would have been impossible for you to approach. The expense of finishing brass work is nominal, and the results certainly justify the slight additional expense incurred. Aluminum and even sterling silver are frequently substituted for brass in this work, but the beginner had best content himself with the cheaper metal, at least until his skill justifies the substitution.

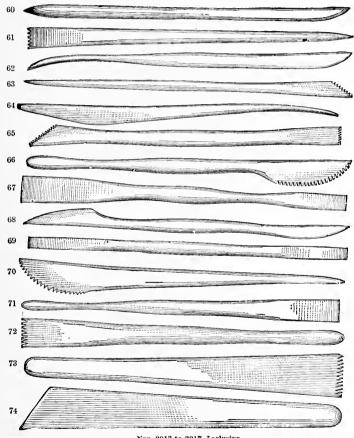
MODELING

In Clay, Wax or Other Materials.

MATERIALS.

BOXWOOD MODELING TOOLS.

For Clay, Wax, Etc.



			Nos.	2013	to 2017, Enclusive.	ich.
2013	Numbers 30 to	50, 4 to	6 inches	lon	g	10
	Numbers 60 to					15
2015	Numbers 90 to	110, 10	**	"	***************************************	28
2016	Bone Assorted	Shapers,	6 inc	hes l	ong.	30
2017	Steel "	"	5 to 7		(1	3

MODELING-Continued.

WIRE MODELING TOOL.

For Clay, Plaster, Etc.



		Each.	Eac	eh.
2018	Size, 6 inches	\$0 35	Size, 12 inches\$0	65
	Size, 8 "	40	Size, 14 "	80
	Size, 10 "	55		

MODELING CLAY.

Finely Prepared.

2019	Five pounds in package	Per	package, į	0 25
2020	Superior Potting Clay	"	pouud,	10

MODELING WAX.

2021	Various colors	Per pound,	\$0 9	90
- U-1	Various colors	or poura,	* .	

ALOE'S SUPERIOR MODELING CLAY.

A recently discovered composition that we claim is absolutely invaluable to the sculptor or designer in bass-relief, as it never hardens, being always at the proper working consistency, thus enabling the artist to take up or drop his work at any time, and obviating the necessity of wet cloths or employing other means of keeping his unfinished work in proper condition.

2022	Price, per pound	 	0	50

	MODELING STANDS, ETC.	ach.
2023	A, Modeling Stand, with screw elevation, revolving platform, height, 50 inches\$	50
	B, Modeling Stand, with revolving platform, height, 50 inches	
2025	Sculptor's Easel for supporting modeling board, 66 inches high	1 50
2026	Sculptor's Modeling Stand, wrought iron, can be raised or lowered from 3 feet to	
	0 1001	7 50
2027	Moderning Stand for work in relien 21018ht, 22 inches, sales, 1211	3 00
2028	Modeling Board, 13x15	2 75

INSTRUCTIONS IN THE ART OF MODELING IN CLAY, WAX AND OTHER MATERIALS.

This is a branch of art in which we would like to interest every art student. For, while a sculptor is supposed to have mastered the rudiments of all art—namely, drawing—it may be truthfully said that nothing tends to educate the young artist and broaden his conception and understanding of form as modeling.

The young artist having furnished himself with clay and necessary implements (described later on), should begin with a foot or a hand, or, if he feels sufficient confidence, a simple torso, as presenting graceful curves, and, though taxing his ability, being at the same time free from minute detail.

The materials required by the modeler are few and simple: a lump of clay and a few wooden tools are the very humble means by which beauty may be created.

MODELING—Continued.

INSTRUCTIONS IN THE ART OF MODELING-Continued.

Ordinary pipe-clay is objectionable, as it is soapy in handling; and raw clay as obtained from the earth is too dense. A suitable clay is prepared by washing, sifting, grinding, and mixing with a proportion of fine sand, which corrects the sliminess of the common clay, and gives grip. The clay used for white stoneware is serviceable. As it should be perfectly ductile when used, it is well to keep it in earthen vessels, or a slate tank, to preserve its moisture. It is an obstinate material if allowed to harden, and cannot be made soft in a hurry, as water penetrates its particles very slowly.

The next requisite will be modeling tools. These are inexpensive, and a few only are absolutely needed. In the illustrations are shown the most useful patterns, heavy serrated tools for roughing in, wire ones for cutting sharp channels in drapery or hair, and smooth tools for a more advanced stage of the model. But the most useful of all tools is that supplied by nature—the finger. Indeed, the best modeling tools take the shape of the finger point; and an imprint from the thumb will often give an effect which no artificial tool could produce. In the earlier stage of a model the finger and thumb will best give the general form desired; and the tool will only be needed in detailing the work later on.

Though the patterns here given are recommended, no particular tool is insisted on. A great dar rests with the artist, who from habit or fancy naturally prefers certain implements, which in other hands would be found inconvenient.

Another requisite is the modeling stand. If the student intends to improvise one, we sugsuggest that the work is on a level with the eye, and that the platform or top turns on a pivot, bringing any part of the work before him at will. A modeling board or frame is also necessary, but as the form of this depends entirely upon the work in hand, and can be constructed by any carpenter for a nominal sum, we do not list them in connection with this article. If a bust is the subject, a wooden upright with a cross to pass into the shoulders is the correctthing, but the beam should not rise above the neck, for if it goes into the head, it renders it immovable, and the artist will in vain try to turn it, or flex the neck, to obtain the pose he desires. A stout stick driven into the solid body will be found to answer; or a length of leaden pipe may be fastened to the upright, and form the support for the head; the advantage of the latter expedient being that it can be easily hent.

If a figure be the object, the support must go into the body, but be kept clear of the limbs, otherwise action will be impeded, and stiffness will be the inevitable result. The legs can be supported with a length of leaden pipe or a chain, hanging from the main iron. An extended arm may be supported in a similar way, by a piece of pipe driven into the body.

"Finish" in particular parts of a model in advance of the rest of the work should be avoided. Pass and repass over the work generally again and again, doing "here a little, and there a little," and it will grow and develop uniformly and correctly. It is well to look at your work in a mirror from time to time, and measurements should be taken as soon as a certain part is in form. Having discovered by eye, measurement or mirror, that your model is faulty, courageously efface the defect, careful "finish" notwithstanding. There is no compromising an error in form. Destroy and renew, till you have achieved truth.

As a statue, unlike a picture, has to be viewed from all points, the sculptor must constantly turn it, study it in various lights and shades, and compare every aspect with the original. Whether the object selected for study be a statue, a head or a toe, the same advice applies. Copy; copy; copy. It may seem tedious and uninteresting to the student ambitious of advancing by "leaps and bounds;" but at a later day, when the leaps and the bounds in his career occur, he will be grateful for the iteration of this advice.

In modeling a figure, it is well to envelop the revolving disc on the top of the iron in a good stiff lump of clay, as the model will sink or settle more or less from sheer weight, and if the core be hard, it will be less. Be careful always to allow plenty of base or ground, as it frequently happens that you have to extend downwards, owing partly to the settlement of the clay, and partly to miscalculation as to length of limbs.

In the early condition of the model the forms are undetermined, consequently the clay should be kept soft and ductile by frequent sprays of water, and when not being worked upon should be covered with wet cloths or oilskiu. As the work progresses, it should be allowed to harden and consolidate (but not to dry), as in this condition the more subtle touches are put in. If allowed to dry entirely, the model may be considered as ruined, as the shrinkage of the clay round the supports involves fissures and fractures which cannot be repaired. Should the model

MODELING—Continued.

INSTRUCTIONS IN THE ART OF MODELING—Continued.

be free of supports, this catastrophe will not occur: it will shrink uniformly. But the dry clay will be found to be very friable, and can only be rendered safe by firing, *i. e.*, being converted into terra cotta, a process described further on.

A material sometimes employed for modeling consists of plaster, tow and glue. Its only recommendation is that casting is obviated, as it dries and hardens without shrinking. It is also light, and can be worked upon with chisel or rasp.

Upon a foundation of loose, dry tow, you lay a sheet of tow soaked in plaster and glue-water mixed rather thin, and as the inner substance is soft and compressible, the rough form can be easily obtained while the composition remains plastic. When this is set, model with fine chopped tow and plaster and glue, finishing with plaster and glue only. A novice in the art is not advised to adopt this method, as alterations in pose cannot be easily made. The invention is Italian, and it is very rarely adopted by the sculptors of this country.

The sculptor having determined upon his subject, made his sketch, and bent his irons, will do well to build up his figure thinly, representing the bony structure rather than the developed flesh. This having stood the test of measurement, he should lay on the muscles piece by piece, preferring to add rather than to scrape or cut away, till the desired form is arrived at.

In the earlier stages of a work, fine effects are often produced by the spontaneous touch of the artist's hand. It is well to indulge in impulsive handling, and to experimentalize, instead of contenting one's self with the first essay, and finishing accordingly. Shift with a bold hand, not too tenderly respecting favorite "bits," and the tyro will be surprised how improvements and unsuspected graces will develop themselves. Therefore it is well to avoid being over enamored of one's composition, and thus cease to search for amelioration. It may be excellent, but it must indeed be masterly if it admits of no improvement.

There are various ways of producing surface. Where the clay is hard, a serrated tool may be employed, and the lines obliterated or reduced with a wet sponge or a piece of coarse stocking over the finger. But the same tool must not be used indiscriminately for both flesh and drapery. Experience will teach the young artist what to employ, and how to employ it. He will understand that texture is to a model what the marks of a brush are to a painting; and that a very smooth surface in plaster is as weak as a very smooth surface in a picture.

Pottery and Pottery Decoration.

FIGURE, FLOWER AND OTHER MODELING FOR FIRING. TERRA COTTA, ETC.

The process of modeling in clay intended to be fired, and thus converted into baked clay, or terra cotta, is the same as that for ordinary purposes, certain precautions being requisite. Terra cotta clay is sometimes simply clay cleansed of all foreign substances, and sometimes mixed with sand or silicate in larger or smaller proportions. This latter addition makes the harder stoneware, but the unmixed clay produces the more delicate results, and is that usually employed for fine art. The degree of heat applied to the object will render it more or less hard, but excessive firing will vitrify and discolor the surface, therefore it is not to be desired.

In modeling, the artist must dispense with all artificial supports in the interior of the model, for two reasons. In the first place, as the clay dries round the supports, it would crack in shrinking, and be thus irremediably injured; and secondly, if submitted to the intense heat of the furnace, the supports, if iron, would expand and melt; and, if wood, would be immediately consumed, to the certain destruction of the work.

The shrinkage of clay when fired is usually 1 in 12. Consequently, if it is desired to make a work a certain size, this shrinkage must be allowed for.

An essential thing in this branch of art is that the model be made hollow to allow for contraction; otherwise the fire, which has penetrated the thin parts, has only partially penetrated the thicker, the contraction therefore is unequal, and the model flies to pieces. Of course, in making vases, jars, pots, etc., the shape and form of the article itself provides for this.

MODELING-Continued.

POTTERY AND POTTERY DECORATION-Continued.

The ware just described may be decorated in underglaze colors before firing, and here we make a digression from the subject proper, and offer a few suggestions and directions in this special branch of art.

MATERIALS

For Pottery Decoration in Underglazed Colors.

COLORS.

2029 Black, Blue, Buff, Drab, Green, Red, White, Yellow, Brown:				rown:			
	In b	ottles,	per doz			\$2	75
	In	6.6	each				2

SUNDRIES.

2030 Aloe's Foundation Varnish (for sizing), before applying the color, 2-oz. vial......

Directions.—These colors may be freely mixed, and although few in number, an indefinite variety of shades and colors can be produced by their combination. The white clay can also be mixed with the colors, as white is added to oil colors for producing certain effects. It is well in underglaze painting, as we suggested in Lacroix colors, to make test plates to familiarize yourself with the materials. The ware should receive a coat of foundation varnish before the colors are laid on. The colors for the background are mixed with gum and water, and great care must be exercised in handling, as the color once laid cannot be removed and corrections are difficult. The decoration should be laid on while the clay is wet, and finished at one sitting, if possible—otherwise, the ware should be kept wet. When the background and broad washes have been carefully laid, the detail and after-painting is done with the same colors mixed with gum and clay or oil and turpentine. When the piece is completed it is ready for the kiln—the firer will glaze it.

The suggestion of color test pieces is of greater importance here than in any other branch of art, owing to the fact that the colors are materially changed by firing, and it is necessary for the artist to know just what effect the kiln has on each color.

Note.—A selection of brushes for this work may be made from those listed on pages 106 to 112, short painters and square shaders being recommended.

But to return to the subject of modeling. To model a bust or figure hollow is attended with great difficulty. The simpler method is to complete the work solid, in the ordinary way, and then with a wire, making a thin section down the back, or in any part not seen, to scoop out the interior, leaving an uniform depth of clay in all parts, ranging from half an inch to two inches, according to the size of the work. The piece cut off can then be replaced, the edges being first moistened to insure adhesion, and the joint concealed by being worked over. A few holes in unexposed parts should be made to allow the steam to escape; and the model, after having been thoroughly dried, is ready to be submitted to the ordeal of fire. Finally, a nice bloom is obtained by washing over the whole surface with a thin solution of clay.

Objects in terra cotta may be squeezed or cast in a mould, instead of being modeled. A piecemould having been made on the original work, the clay, in a very plastic condition, is pressed bit
by bit into every part to the necessary thickness, which should be as uniform as possible. Some
nicety is required in this operation, and the pieces must be thoroughly incorporated with each
other; if not, cavities and patches will appear. On removing the mould a modeling tool is passed
over the work, taking off the lines which show where the pieces of the mould meet, sharpening
the touches and strengthening the effects throughout. By this means a "squeeze" may be made
to have all the freshness, and much of the merit, of an original model.

To cast in terra cotta, a smooth solution of the clay of about the consistency of cream is prepared and poured into the mould, which is rendered porous by being made of a common quality of plaster mixed with a liberal amount of water. The mould thus made absorbs the water rapidly, and the solution adhering to the mould sets, leaving a coating of clay on the inner surface. The

MODELING—Continued.

INSTRUCTIONS IN THE ART OF MODELING—Continued.

process is repeated, until a sufficient substance is deposited, when the mould is carefully taken off, and the lines are removed from the cast as described above. The mould being charged with water, it is necessary to dry it; and when this has been done, it is ready for a repetition of the operation.

A terra cotta cast is in every way inferior to a "squeeze," and still more so to an original model. In fact, the process is only resorted to in manufactories where numerous and cheap copies of works are required; and it may be added that, however meritorious the originals may be, they are grievously deteriorated when thus reproduced.

The model, being thoroughly dry, is brittle, and unless indurated is liable to destruction. Fire is the agent to effect this remedy. Potteries undertake the burning of fine art work, and the cost of firing is nominal.

A good deal of terra cotta ware, such as vases, plaques, etc., is produced by being first "thrown" on the potter's wheel, where it receives the general form required, then, after having been dried (not fired), it is turned in the lathe to the shape selected. This is a pretty and tasteful operation, as the clay, being of a very close grain, takes a fine polish; and decorative lines, "runners" of classic device, or threads of color are run round them in the lathe. Designs are also sometimes painted or transferred onto them before they are submitted to the final process of the furnace. Described as underglaze painting on pages 202-203.

CASTING, WASTE-MOULDING, PIECE-MOULDING.

The model being in perishable material—clay—must now be cast in plaster, if not burnt, as described in the preceding chapter. Once translated into that material it can be preserved or multiplied.

This operation, supposing the model to be at all complicated, had better be confided to a professional "moulder." But a simple work, such as a medallion, a mask, or even a bust, may be undertaken by the amateur with fair prospect of success.

The first mould upon the clay is called a "waste-mould," as it is usually broken up in order to extricate the cast which is a fac-simile of the original work.

A "piece-mould" is a mould made in numerous sections so contrived that the several pieces can be removed one after another from the cast without being fractured, and can therefore be put together again and used in the same manner ad infinitum. The cast taken from this mould is also a fair fac-simile, with the exception that it is covered with lines or seams, which occur where the pieces meet, and which, therefore, constitute a blemish.

Piece-moulding is a delicate and tedious process, and had better be entrusted to the artisan whose specialty it is. But a waste-mould every sculptor should be able to make, as it frequently happens that he finds himself executing a bust or other work in remote places far removed from the metropolis.

The model should not be too dry. If in that condition, a sprinkling of water thrown on it with a whisk is desirable, as it will prevent the too rapid setting of the plaster.

Good plaster is an essential, and should be obtained from a good maker, and kept in a dry place, as dampness decomposes it and renders it useless. We will suppose a life-size bust has to be dealt with. One of the main considerations in waste-moulding is, how to extract the clay from the interior when it is done. In complicated and large work various expedients are resorted to. In moulding a bust, it will be sufficient to make a section in the back or crown of the head. Beat out a strip of stiff clay, and cutting it to an uniform width of about an inch, attach it edgewise in a circle round the part selected for the section. The object of this wall is to prevent the plaster, which you are about to throw over the bust, reaching the space which is to be occupied by the section or piece.

The first coating of plaster (the method of mixing which is described later on) is usually colored with ochre, red or yellow, to distinguish it both from the future cast, and also from the stouter external crust of the mould now being made, the advantage of which will be presently seen. Having mixed a basin full of colored plaster, throw it with the hand over the whole of the model (excepting the circle protected by the wall of clay), to the depth of about a quarter of an inch

When this is quite set, take a brush, and, charging it with a solution of clay, pass it over the whole surface.

The object of this is to prevent the next batch of plaster adhering to the first colored one.

MODELING—Continued.

INSTRUCTIONS IN THE ART OF MODELING-Continued.

This done, mix a larger quantity of plaster, without color, and, allowing it to set a little, lay it either with the hand or a spatula over the whole of the previous coat. Repeat this until the mould is thick enough to be safe from injury.

Now remove the rim of clay which was first put in a circle on the back of the head, and having trimmed down the edge of the plaster month, which has taken the form of the rim, at an obtuse angle, smear the edge with clay water, and fill the disc with plaster. When set, the point of a knife inserted between the mould and the section will enable the operator to lift the piece, and thus leave an aperture for the extraction of the clay, the whole of which can now be easily removed by separating the model from the stand, and thus exposing the great mass of the clay underneath.

The whole having been removed, the mould should be washed with a soft brush to remove the particles which adhere; and this having been done, it should be thoroughly charged with water to prevent the plaster adhering to it, and it is then ready for casting.

Mix a large basin full of plaster, and without allowing it to stand, pour it into the mould, after having replaced the piece in the head, and made it secure with string, and shake the plaster well into every part of the mould returning the surplus plaster to the basin; let it set a little, and then pour it back into the mould as before, and, as it is by this time less liquid, it will cling readily. This operation must be repeated until the cast is sufficiently thick, without being solid.

The fac-simile of the artist's handiwork is now made, and all that remains to be done is to get at it! The mould and the cast appear thoroughly incorporated, and the separation of the two things is a nice and interesting occupation.

Take a blunt chisel and a light hammer and chip away the outer crust of the mould. It will separate freely from the inner coating, which was colored and smeared with clay water. By this time the operator will see the use of this precaution. Having reached the thin colored coating, he knows he is near the model, and uses great care and declicay in chipping off this stratum. When this has been finished, the cast is revealed—a perfect counterpart of the original.

Any defects that may have occurred in the casting may be repaired by mixing a little plaster thin, and allowing it to stand till it is nearly set, then, having well wetted the part, apply the plaster either with a sable hair pencil or a steel plaster tool.

Large basins of plaster are mixed with a bent iron spoon. The smaller tools are for working up the plaster model, when it is requisite to do so, though, as we have already remarked, it is better to leave the original touches unimproved.

The tool broad and bent at the ends is a French claw tool, very useful in giving lines or texture; while those with serrated edges will be found most useful for ordinary work. A "rattail" file, slightly curved at the point, is a good tool for taking off coarse lines. When a very smooth surface is necessary, it can be obtained with fine sandpaper.

CASTING FROM LIFE. POSTHUMOUS MASKS.

Casting from life is very unpleasant for the person operated upon, for the removal of the mould from the flesh involves the uprooting more or less of the minute hairs upon the skin.

If the face be the part taken, the pain is considerable, notwithstanding the precautions which are adopted.

The face must be well greased; the eye-lashes and brows being well buried in pomade or clay, and the small hairs on the skin smooth down. Whiskers, etc., should be well coated with clay. Quills have to be inserted in the nostrils for the purpose of respiration.

The patient must summon up more than ordinary resignation, as his features will presently be enveloped in a tight mask as of iron.

Laying him in a recumbent position, ask him to look pleasant, and having mixed the plaster with ochre in warm instead of cold water (as giving less shock, and also as the plaster will set more rapidly thus mixed), pour it without compunction or hesitation over his beaming features, and request him not to speak or laugh until the plaster is set. He is then at liberty to do either—if he can. Lay on more plaster, as described in the previous chapter.

Von have now to extricate your friend from his intaglio. Fortunately for you he can't give vent to his feelings through the quills, which constitute the only channel available for his lungs, and you probably had the foresight to tie down his arms and legs. You can, therefore, wait with serenity till the plaster is thoroughly set; for as the success of your art is paramount, you must be patient.

MODELING-Continued.

INSTRUCTIONS IN THE ART OF MODELING-Continued.

When you are satisfied that the mould is safe, the crucial moment has arrived, and, like a skillful surgeon, regardless of everything except the success of the operation, you resolutely pull off the unyielding mask, and leave your patient to his reflections and a basin of soap and water.

You can offer to cast your friend's hand with less compunction. Let him plunge it into the basin of plaster to ensure every part of the surface being covered, then place it on a towel in the desired position. As the plaster sets, take a strong thread and lay it on the wet plaster along the hand, down the middle finger. A second thread may be laid from the wrist to the thumb. The object of those threads is to make divisions in the mould, and thus enable the hand to be withdrawn.

Now lay on the remaining plaster over the whole to a sufficient thickness. When it is nearly set, but still soft and wet, take the ends of the threads, and by jerking them sharply through the plaster, sections are made. The hand must, of course, be kept perfectly motionless. In a few minutes the plaster will be hard, when the mould may be burst asunder at the divisions cut by the thread, and the hand released. Fractures will probably occur in thin parts of the mould. These must be carefully preserved and cemented in their places with a solution of shellac and spirits of wine or naphtha. A cast can then be made in the ordinary way.

Limbs, and even the entire figure, can be moulded in this manner.

Casts taken from deceased persons are done in the same way, the whole head being usually moulded, instead of the face alone. Professional moulders should be employed in such cases.

TO MIX PLASTER OF PARIS.

Take so much water as appears requisite, and, if color is used, mix a small quantity of red or yellow ochre in it thoroughly; take the plaster by handsful and scatter it rapidly and uniformly in the water till all the water appears taken up; then with a spatula or iron spoon beat it till it is quite smooth. Excessive stirring will tend to "rot" it. It is then ready for use. In laying it on the object, air bubbles are apt to form between the plaster and the work. These may be effectually dispersed by blowing the plaster vigorously over the surface, if a clay model is being covered. If a piece-mould is being charged, violent shaking will have the same effect. It should be borne in mind that plaster of Paris swells; and if it be mixed strong—that is, with more plaster than the water takes up, the heat and swelling are considerable enough to burst the object into which it is poured. Consequently, when plaster is to be cast into a mould, it is made thin, as it not only swells less, but also runs more perfectly into the finer parts.

CASTING IN BRONZE.

As the amateur is not likely to have occasion to try his hand upon this interesting and peculiar operation, a sketch only of it is requisite.

The metal employed being, of course, incandescent, no plaster mould could withstand its destructive power. Therefore a mould is made of material which will resist it—namely, an amalgam of loam and sand.

It is made in sections upon the pattern, much in the way a piece-mould is constructed, as already described. These pieces are put together and bound round with wire, sundry vents having been left to allow the steam and air to escape. An inner core is then formed by first squeezing clay in every part of the mould to the intended thickness of the metal; sand and loam are then pressed into the cavity until it is solid. This forms the core. It is withdrawn, and the interposing clay is carefully removed, when the core is replaced, and the mould, when thoroughly dry, is ready for the metal, which is poured in molten. The mould is subsequently broken away. Consequently, each casting involves a fresh mould, which necessarily increases the cost.

The cast on being revealed is found to be rough and often very faulty, being honey-combed with air holes. These have to be plugged with metal, which is usually screwed in, and the whole work has to be filed, rasped, chased, and finally colored, either with acids or a preparation of wax and bronze powder.

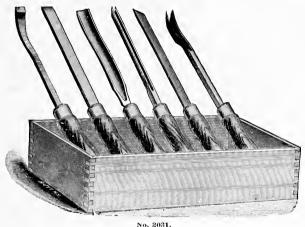
Complicated works in bronze are made in pieces, and riveted together; consequently, the models of such works should be free of irons in the limbs, neck, etc.; otherwise the sections cannot be made without risk of injury to the original.

WOOD CARVING.

Materials.

CARVING TOOLS IN SETS.

One Set in a Wooden Box.



CARVING TOOLS.

Highest Quality Cast Steel.



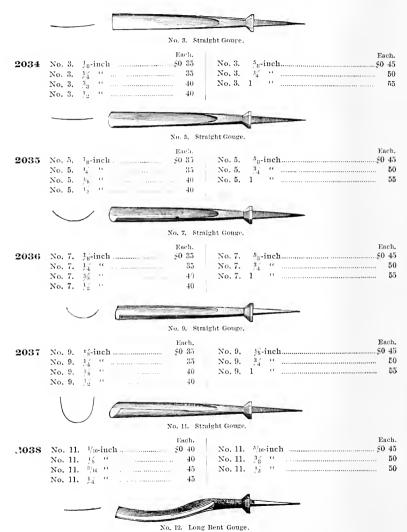
No. 1. Firmers.

, ,			\$0 4	10
No. 1. 1/ (
	'	No. 1. 55 "	4	10
No. 1. 5,16	35	No. 1. 3, " .		15
No. 1. 38	·	No. 1. 1 "		50

		Each.	Ea	eh.
2033	No. 2.	1/6-inch	No. 2. 12-inch	40
	No. 2.	14 " 30	No. 2. 58 "	40
	No. 2.	5/16 " 35	No. 2. 34 "	45
	No. 2.	38 " 35	No. 2, 1 "	50

WOOD CARVING-Continued.

CARVING TOOLS-Continued.



.....

45

Each.

No. 12. 12-inch.....

No. 12. 58 " 55

CARVING TOOLS-Continued.



No. 14.	Long	Bent	Gouge.
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		Each.		Each,
2040	No. 14.	¹ ₈ -inch\$0 45	No. 14. ½-inch.	\$0 50
	No. 14.	14 " 45	No. 14. 58 "	55
	No. 14.	38 " 50		



No. 16. Long Bent Gonge.

		Each		Each.
2041	No. 16.	1 ₈ -inch \$0 4	No. 16, 12-inch	\$0.50
	No. 16.	14 " 4	No. 16. 5 "	55
	No. 16.	3/8 " 50		



No. 18. Long Bent Gouge.

2042	No. 18.		Each 0 45	No. 18, 12-inch	Each, 50 50
	No. 18.	/ 1		No. 18, 58 "	, , , , , , , , , , , , , , , , , , ,
	No. 18.	38 "	50		



No. 20, Long Bent Gonges,

		Each.		Each	ı.
2043	No. 20.	½-inch \$0 45	No. 20.	3g-inch \$0.5	0
	No. 20.	14 " 45	No. 20.	12 "	0



No. 21. Grounders or Short Bent Chisels.

		Each,	Each.
2044	No. 21.	18-inch \$0 40	No. 21, 12-inch \$0.45
			No. 21. 5 '' 50
		3 45	



No. 24. Grounders or Short Bent Gonges.

		Each.	Each.
2045	No. 24.	1g-inch	\$0 50
		1/ ₄ " 45 No. 24. 1/ ₂ "	

CARVING TOOLS-Continued.



No. 26. Short Bent Gouges.

2046		1/3-inch	
	10. 20.	74 NO. 20, 12	. 50

No. 28. Short Bent Gouges.

			Each.		Each.
2047	No. 28.	1/s-inch	. 0 45	No. 28. 38-inch.	\$0 50
	No. 28.	14 "	45	No. 28. 12 "	50



No. 30. Short Bent Gouges or Fluters.

	Fach.	Eacn.
	1 ₈ -inch \$0 45	\$0 50 50



		Each,		Each.
No. 32. No. 32.	l ₈ -inch	\$0 45	No. 32. 33-inch No. 32. 12 "	\$0 50 50

No. 39, Straight. V Tools, or Parting Tools.

2050	No. 39,	Straight.	1 ₈ -i	nch	ach.) 55	No. 39, Straight. 38-inch \$50.00	
						No. 39, " 12 "	
	No. 39,	**	14	6.6	 60		



No. 40, Bent. V Tools, or Parting Tools.

		Each.		Each.
2051	No. 40, Bent.	18-inch 50 60	No. 40, Bent. 33-inch	\$0 65
	No. 40, "	n 13 · · · 60	No. 40, " 12 "	
	No. 40, "	1, " 65		



			Each.		Each.
2052	No. 43, Bent.	18-inch	\$0 60		³ g-inch
	No. 43, "	5/16 · · ·	60	No. 43, "	15 " 70
	No. 42 II	1 / 44	65		

WOOD CARVERS' HANDLES.

Wood Carvers' Tool, Applewood, Brass Ferrule, Assorted, Six Sizes.



No. 2053.

		Each.		La	υu,
2053	No. 1	\$0.10	No. 4	\$0	15
	No. 2	10	No. 5		15
	No. 3	10	No. 6.		15
	Assorted			Per doz., 1	25
2054	Background Punches				25

ADDIS' WOOD CARVING TOOLS IN SETS.

2055		
	handled, ready for use; I oil stone for general service; and I round-edged and	
	V-shaped stone, to dress the inside edges of bent tools. We include with each set	
	a manual or treatise on wood carving, with a number of excellent designs. Set,	
	complete	75
2056	Set No. 2.—Same as above, but more complete, having six more tools, and two	
	punches for frosting or background work. Set, complete	00
	Punches, for backgrounds Each,	20
	Manual of Wood Carving-Leland "	35

INSTRUCTIONS IN THE ART OF WOOD CARVING.

Wood carving is a subject not involving any very considerable outlay in its study, and might be commenced at a very small cost indeed.

It appears exceedingly suitable for recreative classes.

In many places, no doubt, this work would be taken up but for the difficulty of obtaining teachers in an art which of late years has been much neglected in this country.

WOODS.

The proper selection of the wood will materially affect the ease and facility with which carving can be executed. It is important that the wood be close in the grain and well seasoned. Knots must be avoided, and even "figure," so much admired for some purposes, renders wood very undesirable for the carver.

The most suitable wood for the earlier studies is Yellow Pine. It is exceedingly clean and free from knots, and perfectly straight in the grain. It cuts with great ease, offering little resistance to the tools.

At the same time it necessitates the utmost care to prevent the tool going too far, or the breaking off of portions not intended to be removed. This careful watchfulness is excellent discipline for the student, and therefore becomes a further recommendation to this wood. Its cheap price renders it also a desirable medium for first efforts. In skillful hands it is capable of very fine results.

Among the hard woods the one most commonly used is **Oak**, which lends itself very effectively to the art of the carver.

Italian and American Walnut are also much used. They carve most readily, especially the former. The cheesy manner in cutting is most pleasant; and altogether it is easier to carve in this wood than any other.

Lime is also a favorite wood, soft to the tool; and as it does not split, very delicate work can be executed in it.

INSTRUCTIONS IN THE ART OF WOOD CARVING-Continued.

American Bass-wood sometimes takes the place of the lime, and although not so good, it has the merit of being much cheaper. If of first-rate quality, it is suitable for light and delicate work.

Sycamore is also a very close-grained wood employed for bread plates and similar articles, the margins of which are more or less carved.

Boxwood and Satin, much used for small and delicate work.

Mahogany, Teak, Rosewood, etc., are frequently used for carving, but, as a rule, only when certain conditious necessitate the employment of these particular woods.

THE CARVER'S BENCH.

The first essential is a good, strong and steady support upon which to carve, and although it is possible for an amateur to work upon an ordinary table, still if it be intended to carry the study far, or to approach the work with earnestness, a strong bench should certainly be provided.

Carver's Screw.—It is of the first importance that the work should be held firmly, without possibility of movement while carving, and of the various methods employed for this purpose the bench screw or clamp is undoubtedly preferable.

The Fret Saw.—Although this is not a carver's tool, it is frequently required to cut out ornamental forms in connection with carved work.

Tools.—This is the general name given to the cutting tools with which the carving is executed. They are known under the following heads:

Firmers.—The Firmer is like a joiner's chisel. It is used for firming or sinking the portions bounded by straight lines.

Skew-Firmers, or Corner Firmers, are similar, but being "oblique" at the end one corner comes to a sharp angle, which is very convenient for cutting up into confined positions.

Gouges.—These are similar tools, the only difference being that they are curved instead of flat. The impression given by holding the tool vertically and striking it is an arc of a circle, larger or smaller according to the character of the tool. They are called "flat," or "extra flat," when the impression is very slightly curved.

Fluters.—When the curve is not an arc, but very "quick," as the shape of a narrow V, it is called a Fluter, or if similar but small, Veiner is the term by which it is distinguished. It is a tool that is very useful for the small stalks and veins of leaves; as, used one way it cuts a small, deep groove, and when turned over will carve a fine stem in relief.

V Tools.—The V tool is in section the same form as the letter V, hence the name. It is often used in simple incised work.

Grounders or Bent Background Tools.—These, as their name implies, are employed for cleaning out the background down between the various portions of raised ornament where the other tools cannot reach. The bend in the tool enables the cutting edge to be employed in very confined spaces. They are made in various sizes.

All these tools can be purchased "handled" and ground ready for use.

Bent Tools.—Both chisels and gouges, in addition to straight ones, are also made bent or curved in the shank. These are intended for special work, or for reaching parts where the ordinary tools cannot cut. They are not required for the work comprised within the scope of this book.

There is an unlimited number and variety of the above tools, but beginners only require a small set.

The tools are best kept in a case which will roll up. It may be made of black American cloth, and lined with green baize, with pockets, into which the ends of the tools are placed

Strop.—The strop is a flat piece of leather, usually about ten inches long and three inches wide. It is prepared with a mixture consisting of tallow and fine emery powder, which may be

INSTRUCTIONS IN THE ART OF WOOD CARVING-Continued.

done by the carver, or the strop may be purchased ready for use. It is employed to finish the edge on the cutting tools.

Slips.—These consist of Turkey, Washita, or Arkansas stones. They are usually about six or eight inches long.

Oilstone.—An oilstone, similar to that used by joiners, it also of service for sharpening firmers, etc.

Grindstone.—A grindstone, about eight or ten inches in diameter, is also necessary for grinding the tools.

Glue Pot .- An ordinary glue pot must be provided.

THE SHARPENING AND MANAGEMENT OF TOOLS.

It is a first essential to clean, good cutting that the tools be absolutely sharp and in a work-manlike condition.

It is often the case that "amaleurs" work with tools in a state that no "professional" carrer could produce satisfactory work with. A good workman always has his tools well kept, and never cares for other people to use them for fear of damage to them. As it is admitted that the power to sharpen well is so necessary to success in carving, the student must spare no trouble to make himself absolute master of this accomplishment.

The grindstone should be put in motion so as to revolve "from" the grinder. The stone must be well wetted and kept wet while grinding. The practice of grinding should be commenced on the square "firmer," the most simple tool to grind. The tool is held firmly in the right hand, the pressure being placed upon it by means of the fingers of the left hand.

Grinding.—The grindstone that is most convenient for the purpose is one about 8 or 10 inches in diameter, provided with a trough to contain water. It is an advantage if it can be worked by the foot by means of a treadle. The bevel should be longer than that ground by joiners upon their chisels.

It must be remembered that carver's tools are sharpened on "both" sides, and not on one only, like the joiner's chisel. After grinding on the grindstone, the tools must be sharpened on the "oilstone" or "slips," and finished on the "strop" before they are ready for use. If firmers, they may be sharpened on the oilstone laid flat on the bench. The chisel should be held at such an angle with the stone that the "facels" may be ground on the two sides, so as to contain an angle between them of not more than about 30. The tool is held in the right hand and pressure placed upon it by means of the first two fingers of the left hand. In this position the tool is made to travel from one end. A flat-bent or background tool is sharpened in the same manner.

The cutting edge must be perfectly true; in other words, it must cut with uniform keenness throughout, and must be exceedingly sharp. Looking on the cutting edge, no white specks will be visible when the proper condition has been reached. The appearance of white lines or specks is produced by the edge being visible, and shows that there it is too thick to cut keenly. Sharpening must be resorted to again till this defect is overcome. In the use of the "oilstone," and all the "slips," oil is used instead of water to moisten the stone.

The sharpening of "gouges," or tools in which there is a "sweep" or "curve" in the cutting edge, is a much more difficult operation than sharpening a "flat" tool. The grinding of these, as already mentioned, is sometimes performed by having ruts in the grindstone which will fit the "sweep" or curve of the tool; but tools are of so many varieties, as regards their width and the flatness or roundness of the curves of the cutting edge, that several stones would be necessitated to sharpen a comparatively small number of tools. The best way to grind these tools is to maintain a rolling motion in the tool itself, which in other respects is held like the chisel. In sharpening gonges on the "slip," the slip is laid on the bench, and the tool held in the right hand, with the first two fingers of the left hand to give the necessary pressure. To sharpen the inside edge of the tool, it is necessary to select a suitable slip, or to prepare one for the purpose. When the "slip" is found to "exactly" fit the curve of the tool, hold the tool so that the concave curve of the gonge fits the convex curve of the stone, and passing the tool up and down the "slip," put the requisite pressure on by means of the forefinger of the right hand.

INSTRUCTIONS IN THE ART OF WOOD CARVING-Continued.

The sharpening of the V tool is done in a similar manner, only using a small slip of triangular section for the inside. In all cases, after the tools have been sharpened on the slip, they must be finished on the "strop." In the case of the flat tools, this may be convenient. The inside of curved tools must also be "stropped." The strop is pinched up between the finger and thumb so as to form a rounded portion to fit the inside of the tool. As before stated, the student must not consider any pains too great to make himself thorough master of the tools, and able to keep a perfect edge upon them. It is true that professional carvers differ somewhat in their methods of sharpening, but it will be better for the student to follow the system described, which will certainly give most perfect results.

The Method.—We have purposely devoted more time to the preparation and handling of carving tools than we intend to give in directing their use. For in the former case the beginner could not possibly secure satisfactory results without definite instructions, while with a few suggestions in regard to the broader principles governing the actual work he is at liberty to adopt this or that method of securing certain effects, and before he has proceeded far he will find that he is self-taught in regard to many things that could not possibly be described in an article of this nature.

It is assumed that the foregoing instructions have been fully mastered, and that the student is sufficiently skillful to put new tools into a perfectly workmanlike state, and keep them in that condition.

It is much the best for the student to commence to cut "yellow pine." True, it presents certain difficulties that are absent in the hard woods, but its cheapness and its softness seem to commend it for experimental beginnings, while its tendency to split in the direction of the grain is, after all, valuable training, as affording opportunities to the student of studying the cut in relation to the grain, so as to overcome this inherent difficulty.

Before trying to cut any pattern, it will be best to practice a little experimental cutting with

the "gouge."

Take a small piece of "yellow pine," say about six inches square and one-fourth of an inch thick. It must be "wrought"—that is, "planed." Place it upon the bench and secure firmly by means of a clamp. It must be screwed up till there is no possibility of the pine moving in any way before the pressure of the tool. Remember to place a thin piece of wood or several thicknesses of paper between the work and the teeth of the clamp to prevent the indentations of the former, which would otherwise occur.

Take the gouge, say one about a one-fourth inch in width, in the right hand, so that the top of the handle lies in the hollow of the palm, with the two first fingers resting upon the lower part

of the handle.

Place the cutting edge of the "gouge" with the convexity downwards, in contact with the wood.

Place the first two fingers of the left hand upon the shank of the tool, for the purpose of steadying and guiding it.

Now press forward the tool with the right hand, when a groove will be cut in the panel.

In cutting the groove to the end of the panel be very careful to keep it "straight," the same width across throughout, and the same depth. Two parallel pencil lines might be ruled on the panel to form the guide for the width, etc., if desired.

Many of these grooves should be cut, some running with the grain of the wood and others across the grain.

It will soon be found that much greater care is required in cutting in the direction of the grain than across it, and that the latter is much more pleasant.

When you have acquired familiarity with the "gouge," take up your several tools in turn and at the sacrifice of cheap pine boards secure ease in handling each.

All the work at present must be done by the hand without the help of the mallet.

For additional exercise, take a piece of yellow pine, 6 in. by 6 in. and $\frac{1}{4}$ in. thick, "wrought" on both sides. Upon this draw in peucil a simple pattern.

The pattern is to be perfectly flat on its upper surface, and is produced by "sinking" the in-

tervening portions.

To do this, take a "firmer chisel" for the straight line parts, and, holding the tool firmly in the right hand, and slightly steadying it with the left hand, press it down in a vertical direction till it penetrates the wood about $\frac{1}{16}$ of an inch.

INSTRUCTIONS IN THE ART OF WOOD CARVING-Continued.

This must be done with great neatness, fitting the "firmer" exactly to the outline. If the straight liue be a long one, a broad chisel should be used; if only a short bit, a small "firmer" must be selected.

The pressure must be given entirely by the right hand, and in soft wood like yellow pine, to the depth required in the present work; this will not be found difficult, even in the case of children or delicate persons. When the tools are properly used, it is surprising how much can be accomplished without the use of the mallet.

In this work the tool should be as large as can be conveniently used.

When the gouge has been fitted to the curve it is used exactly as the firmer, and in this case must be forced downwards about 18 of an inch.

When a portion of the pattern has been completely outlined in this way, the intervening or sunk portion must be removed.

The student will probably soon encounter one of the difficulties of working in "pine," viz.: its tendency to splinter. To counteract this, great care must be exercised.

In this, as in other arts, common sense will give valuable aid. The first thought will be to avoid the removal of parts forming the ornament. A slip of the tool may give a very unfortunate result, and yet the ready cutting of pine invites the slip, and the long, straight, continuous grain lengthens out the mischief.

The object is to lower this surface to the required depth, and to finish it perfectly level and smooth. When lowered nearly the amount desired, a "bent-back ground tool," or "grounder," must be used to produce the level surface, as it will be noticed that the gouge leaves evidence of scoop-like workings which the grounder will not.

The grounder must be held so that the cutting edge is nearly level down on the wood.

Very great care must be exercised in removing the parts between the raised portions, or serious mischief may be done. There is one error into which beginners often fall, and this should be carefully guarded against—that is, using the tool as a lever. It should be remembered that a tool is a "cutting" instrument, and that consequently the steel must be hard and brittle. It is, therefore, evident that it is unsuitable for use as a lever, and, generally, when such is attempted, a portion of the end flies off, demonstrating the ill usage to which the tool has been subjected, and punishing the novice by necessitating regrinding till the broken part is level again.

Remember, then, never to lift the tool to break up the wood, but let the cut be continuous to the eud. It may follow a curved course, but it must remove the wood by "cutting," and clear its point without leverage.

If the student has practiced till he can cut simple exercises on pine neatly and well, he may try one in oak or American walnut. In either case, the wood must be planed up true and at least 14 inch thick.

A careful drawing of a design must be made as before. You should weaken the wood in the sunk parts by a few gouge cuts before sinking the outline.

The effectiveness of your work is much increased by the treatment of the ground, which should be rough, to contrast with the smooth surface of the pattern. To do this a punch is employed. A punch is a tool the end of which has been cut across in various ways, so that when the tool is held upright on this end, and the top is struck, a roughness or pattern is produced on the wood. The student can easily make for himself such as will give good results. A ready way of making such a tool is to take a French wire nail and file off a little of the end. This must be done flat at right angles to the axis of the nail. Then, with the edge of a flat file, make two cuts at right angles to each other. If the nail be large enough on the square end, more cuts may be put in; in fact, with a little ingenuity, the end may be greatly varied.

As a rule, regular and fixed forms are not desirable on the background, but what is wanted is

an irregular and uncertain figure of similar character throughout the space.

The punch should be held upright, and tapped in the manner explained. Between the "taps" the punch should be slightly turned round and moved forward. This will prevent a too mechanical appearance. It is usual to use a hammer in striking steel tools, but it will be found better to make an exception at times and use a mallel.

Before attempting to model your relief work, thoroughly master plain sinking, and the skill required in the former branch will prepare you for round and detail work, upon which we do not feel that it is either necessary or expedient for us to touch.

Treatment of Woods.

FINISHING, POLISHING, STAINING, ETC. COLORING AND FINISH-INC CARVINGS. APPLICABLE TO ALL WOODS.

In many cases, when the carving is finished, it is not desired to leave it the natural color of the wood. Carving executed in the ordinary light-colored oak is usually toned down to a dark brown or to a color nearly black. Many methods are resorted to for this purpose, the principal being as follows:

Oiling.—By simply brushing a plentiful supply of raw linseed oil over the work, it materially deepens at once, and by repeating the process, it eventually becomes very much darkened; but on some woods it leaves rather a raw look, instead of the rich, mellow effect which comes of age.

It, however, depends largely upon the care with which the work is carried out. After the oil has well penetrated the wood without leaving any deposit on the surface, the work should be vigorously brushed with a clothes brush. This brushing must be continued until a kind of dead polish is obtained.

Dyes and Stains.—Large numbers of these are placed upon the market, of which we claim to carry the superior line. (See Index.)

After staining the wood to the desired color in this way, it can be oiled as before described, taking care that it has dried from the staining before beginning to oil.

Ammonia.—The favorite way of coloring oak is by means of ammonia. The ammonia may be diluted with water and painted on the oak with a camel hair brush. According to its strength, it will darken the oak to any color desired down to almost black.

Finishing.—In finishing, it may be oiled as previously explained, and brushed till a good surface is obtained, or the old method of beeswax and turpentine may be used. In the latter case, the beeswax must be carefully dissolved in the turpentine and a creamy paste produced. This must be carefully brushed over the carving, and afterwards polished as before described, by means of a clothes brush. No beeswax must be left on the surface, but the more friction that is applied, the better the result. In delicate carving, this brushing is impossible, as the work would be broken, and in such cases all attempts at polishing should be abandoned.

Hand-Books on Wood Carving. (See Index.)



Etching on Copper and Zinc.

MATERIALS.

OUTFITS.

2057	Outfit A.	Walnut	oiled box	. containii	ag copper plat	e, 43, x61,	inches; etchin	g
	needles	Nos. 1 and	2; burnisl	er No. 18;	scraper No. 7;	dabber; oi	lstone; japanne racing paper an	d
							racing paper an Each	
2058	Outfit B	-Same as (Onfit A, bu	it in japan	ned tin box			8 75
2059							inches; etchin scraper No. 1:	
							ground; dabbe	
	candle;	tray; eyes	lass; oils	tone; stop	ping-out varnis	sh; nitric a	cid and alcoho	1.
					· ·····		Eacl	1, 15 00
			TOOL	S AND	SUPPLIE	s.		
			SUPE	RIOR CO	PPER PLATES	s.		
	Size.			Each.	Size.			Each.
2060	238x254 in				3x412 inches			£0 30
		res made t					er square inch	
	Larger							
			SUP	ERIOR Z	INC PLATES.			
2061	Any size 1	p to 5x 7	inches			I	er square inch,	50 0212
	Any size							03_{-2}^{1}
	Any size	" 10x12						04
		" 12x14 an 12x14 in	ches.					06 07
Cto								
Ste	el plates, a	ii sizes, mi	ade to ordi	er.				
							Die can	
	133		4					
				NAME OF THE OWNER, OWNE				
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(職性)	period to the second			and the same of th				
1					4	-		e e
Y.	. 2081. Dab	hor	You	2075. Grou	- 4	No. 2080	. Rubber Roller.	
$\frac{2062}{2063}$		Engraving	Needles,		od handle hout handle		Eac	h, \$0 30 15
	No. 26.			****				35
2065	No. 27.	0	4.6		out wood hand			15
	No. 28.	* *		und, angul	ar, in handle		4.4	35
2067	No. 29.	4.4	" to	ngue shap	e		**	35

ETCHING—Continued.

TOOLS AND SUPPLIES-Continued.

2068	No. 30. Roulettes for Skies	Each,	\$1	20
2069	No. 31. " " Tinting		1	00
2070	No. 32. " Dotting	. "	1	50
2071	*Steel Etching Needle, ebony handle			65
2072	Steel Dry Point, double, cork handle			45
2073	Steel Burnishers, round point, rosewood handle			95
2074	Steel " oval " " "	6.6		70
2075	Black Etching, ground in balls, wrapped in silk	_ "		30
2076	White " " " " "	* 6		30
2077	*Walling Wax in cakes			30
	*Stopping-out Varnish, black	Per bottle,		30
2079	Liquid, ground	6.6		30
2080	*Rubber Roller, for laying ground, 17g inches	Each,	1	00
2081	*Dabber			30
2082	Superior Etching Acid	Per bottle,		45
2083	*Porcelain Bath Dishes, 4x 4	Each,		35
2084	Porcelain " Sx10	"	1	35
2085	Porcelaiu " " 11x14		3	00
2086	*Superior Printing Ink	Per bottle,		75
2087	Etching Press, 11-inch roller	Each,	16	00
2088	Black Japanned Trays, 7x 9	"		45
2089	Black " " 10x12			75
2090	Black " " 15x18	+4	1	50
2091	Hard Rubber Trays, 4x 5	44		85
2092	Hard " 7x 9		1	50
2093	Hard " 12x16		4	75

^{*} Articles the amateur will require to practice the art,

THE ART OF ETCHING.

INTRODUCTION.

Perhaps it is as well to begin by saying that by etching we do not mean pen and ink drawing on paper. The art of etching is, however, a simple means by which such persons as are skilled in pen and ink drawing may reproduce their designs in large numbers with great delicacy and an added depth of effect.

The plate is covered with a thin coat of wax or other substitute upon which the acid employed has no power. The lines are drawn with a needle so as to cut through the wax; the plate is then immersed in the acid till it has corroded the metal to a sufficient depth wherever the lines have been drawn. A print from the plate is produced by filling the lines with ink, and, after having laid damp paper upon the surface, subjecting it to such pressure as forces the paper into the lines. By this means the ink is transferred to the paper, and the result is an impression or proof. It will be thus seen that the process is the reverse of that of wood-cut or type printing. In a wood-cut the surface only prints, the engraved parts producing white; in a copper plate the surface, being wiped clean, produces white, and the engraved lines yield the print.

Comparison of a section of the etched line with the engraved line on copper shows us a furrow somewhat resembling the shape of the letter U in the former case, and of the letter V in the latter. There is, consequently, a greater quantity of ink held in the etched line, with a corresponding gain of richness of effect in the line when printed.

The natural capabilities of the art of etching are very great, and there seems to us no reason for restricting its range. For the amateur there is certainly no field at once so interesting and improving as that opened to him through this branch of art.

INSTRUCTIONS.

Laying the Ground.—The first thing to do will be to clean the plate thoroughly. Rub it well with a soft cotton rag and benzine or spirits of turpentine; finish with whiting, which must

ETCHING-Continued.

THE ART OF ETCHING-Continued.

be removed with a clean rag. Now take hold of the plate in the middle of the longest side with the hand-vise, inserting several thicknesses of blotting paper, so as not to mark the plate. Hold it in your left hand over a stove or gas-jet till it is heated evenly throughont, and with the other hand press on it the ball of etching ground, wrapped up in silk. As soon as the ground melts through the silk, rub it all over the surface of the plate, taking care that the plate remains just hot enough to melt the ground. If it is too hot, the ground will begin to boil and will finally burn. The bubbles caused by boiling are apt to leave air-holes in the ground, through which the acid may bite little holes in the plate; burning ruins the ground altogether, so that it cracks off under the point, or flakes off when immersed in the acid. After you have distributed the ground all over the plate, you dab it with the dabber till it is spread evenly throughout. If this is properly done, the ground will be thinly and evenly spread, and of a clear golden color, showing the shine of the copper well through it. An extremely thin layer of ground is sufficient. If you have too much, you may clean the dabber repeatedly on a piece of coarse musliu. In this way the snperfluous ground is easily removed.

Smoking the Ground.—Still holding the plate with the hand-vise, heat it again from beneath, and watch the surface till the ground melts sufficiently to make it shine all over. Then without allowing it to cool, with one hand hold it up in the air inverted, and with the other hold hurning was tapers, twisted together, underneath it. The flame should just touch the plate, no more, and should be passed rapidly along its surface, never resting at one place, or else it would burn it. If this is properly done, the smoke will incorporate itself with the ground all over the plate, and the result will be an even black surface of a somewhat polished appearance. Should it be found that the plate is only partially blackened, it may be heated again, and again smoked. If the ground has been allowed to cool, there will be dull places where the smoke is not incorporated with it, and if the flame has been allowed to remain on one spot, dull places will occur, showing that the ground has been burned.

The Tracing.—The plate being now prepared, the next step is to make a tracing of the subject. Probably no two etchers secure their tracing on the plate in the same manner, and the great majority wash without tracing. One method is to trace over red or white transfer paper; another, to outline the sketch on sheet gelatine with a fine etching needle and rub black or white lead powder into the tracing, which may be transferred to the plate by rubbing the back of the gelatine with the burnisher. If the hurnisher is occasionally dipped in olive oil it will be found to work more freely.

Work With the Needle.—The etcher sits facing a window, with a tissue paper screen between him and the light. This obviates the dazzling effect of the light on the lines of bright copper laid bare by the needle. Owing to this brightness of the lines made by the needle on the black ground, a deceptive effect is produced of the lines being closer together than they really are. This illusion is painfully dispelled when the etcher sees the first proof of his work, which he generally finds to be much more open in the lines, and therefore much less finished than he had fondly hoped.

It is necessary to have several needles of different degrees of sharpness—one for foreground work being very blunt, indeed. In very large plates the point of a penknife may be used for bold touches.

A large, soft brush is to be kept constantly at hand to remove from the plate the particles of etching ground detached by the needle.

A varying pressure applied to the needle in making the strokes on the copper has a very appreciable effect on the eventful result. If just sufficient force is used to bare the copper without scratching it, the acid will be slow in attacking the lines; but in places where the copper has been deeply scratched the acid will attack the lines instantly and vigorously. In this way considerable gradation is often unconsciously obtained, it being natural to draw the darkest parts with the greatest firmness. Care must be taken, however, in all cases to really touch the copper, as sometimes very delicate lines leave a thin film of ground which resists the acid in parts, producing lines some of which are broken, while others fail altogether.

Should the etcher wish to take out any lines that he has drawn, they must be painted over with the stopping-out varnish. When the varnish is dry and not yet hard, other lines can be drawn through it; but it is not so easy to work upon as the original ground. Should, therefore,

ETCHING—Continued.

THE ART OF ETCHING-Continued.

any very serious alteration be contemplated, it will be best to stop-out that part of the plate entirely, and add new work afterwards in a later state of the plate.

The Biting-In. - Before the plate is immersed in the acid it must have been painted on the back and edges with Brunswick black or stopping-out varnish, which must have been allowed to dry thoroughly. It is as well to get this done on a previous day. It is also necessary to examine the etching carefully, and paint with stopping out varnish any accidental scratches that may have been made. You must wait till the stopping-out varnish is sufficiently dry to resist the acid, which is shown by its becoming dull when breathed upon. The plate may be then immersed in the acid bath. A frosted appearance on the lines will soon be seen, which consists of small bubbles, and must be gently removed with a feather or soft brush. Should the frosted appearance caused by the small bubbles become general over the plate in less than half a minute, the action is too rapid to be safely trusted. The plate must be taken out of the bath and some water added. If, on the other hand, the appearance mentioned is not visible at the half-minute, pure acid must be added till the requisite strength is reached. While leaning over the bath, care should be taken to inhale the fumes as little as possible. Have by you a large basin of pure water, in which to wash the plate when it is withdrawn from the bath, and your fingers in case you should wet them with the acid. When you think that the mordant has sufficiently corroded the palest lines, the plate is to be taken out of the bath. To avoid putting the fingers in the bath, a piece of wood cut thin at the end may be used to lift one side of the plate, and that part of the hand likely to come in contact with the acid should be slightly greased.

The plate should be dried by fanning till it is quite dry. When it is dry, the lines that are sufficiently bitten in are to be painted out with stopping-out varnish. The greatest care is necessary in doing this, as any part of a line that is overlooked-in a sky, for instance-may afterward be found to be so deeply bitten as to give serious trouble. If at any time in doubt as to the depth of line produced by the acid, a small part of the ground should be removed with spirits of turpentine, and the work inspected. This part, of course, should be stopped-out again before proceeding. Should the stopping-out varnish be too thick to flow freely from the brush, dilute it with spirits of turpentine, but it must not be thin.

For etching on steel or zinc, one part of acid to seven or eight of water is sufficient, and even with this weak mordant the biting is very rapid. For work on copper about half water and half acid is usually the proportion. The mixture of water with these acids produces heat, which must be allowed to subside before the mordant is poured on the plate.

The same process of immersion and stopping-out is to be repeated again and again till the darkest lines are sufficiently bitten, or till the ground breaks up-from four to six times is usually all that is required. The plate is now ready to be cleaned with spirits of turpentine or benzine, and to be taken to a good printer that the etcher may see what he has really done-in other words, to get a proof of the first state of the plate.

Re-Biting.—The purpose of re-biting is to deepen such lines as are found, on the plate being proved, to be insufficiently bitten. The great advantage of this process is that it tends to finish the plate without the addition of more lines, and so helps to keep the quality of freshness which the addition of more work is likely to impair. It is a very delicate operation, and is performed at some risk of foul biting. There are two methods of preparing the plate for the process-with the dabber and with the roller. The plate must be most thoroughly cleaned, first with spirits of turpentine and afterwards with bread, chloroform or a solution of pearlash. If the last is used, the plate must be well ripsed afterwards with pure water. Whiting is then to be rubbed into the lines, and the surface wiped clean with chamois leather. This being done, heat a spare piece of copper and melt some etching ground on it, then with a silk dabber take up a small quantity of the ground and dab it very lightly all over the plate which is to be re-bitten. This plate must also have been previously heated.

When the roller is employed instead of the dabber, an extra piece of copper is used as before, but neither of the plates are to be heated. A little of the liquid etching ground (of the consistency of cream) is put onto the roller with a palette knife. The roller is then passed backwards and forwards over the extra plate till it is evenly and thinly charged with the ground, when it is transferred to the etching plate, over which it is lightly passed many times in all directions. Heat the plate slightly, and when it is cool it is ready for biting and stopping-out as before. Dust will ruin your work. Liquid ground, if too thick, may be thinned with a few drops of oil of lavender. The

ETCHING—Continued.

THE ART OF ETCHING—Continued.

roller cannot be used on an imperfect or an uneven plate. If lines are very shallow indeed it is impossible to prevent their getting filled up with the etching ground, and it is then found necessary to have recourse to re-etching.

Re-Etching is the adding of fresh lines after the plate has been bitten in and the first etching ground cleaned off. For this purpose transparent etching ground is generally used. The process of biting-in after re-etching is the same as has been already described.

Alterations and Corrections.—We have already detailed how the effect of an etching may be altered by deepening the lines or by the addition of more work, and we have now to speak of such correction as may have to be done by reducing or effacing faulty passages.

The scraper and the burnisher are used when isolated passages are to be reduced in strength, care being taken that the scraper is kept constantly sharpened and the burnisher brilliantly polished. When a large part of the plate is slightly over-bitten, as often happens with a sky, it may be rendered paler by being rubbed with a thick stick of charcoal and olive oil. If water be substituted for olive oil, the charcoal will act more powerfully.

Printing.—The process of printing is as follows: The plate is first warmed by being laid on a sheet of iron, under which small gas-jets or candles are kept constantly burning; then the ink is spread onto the surface and into the lines with a dabber. The superfluous ink is next wiped off with a coarse muslin rag, care being taken not to wipe the ink out of the lines while removing it from the surface. Simple as this appears when done by a practiced hand, it really requires considerable skill. The palm of the hand is then rubbed over with a little whiting, and a final polish is given to the plate with it. The plate is now placed on the traveling board or bed of the press, and on it is laid the paper, which should have been previously damped; over all are laid several thicknesses of flannel. On the handle of the press being turned the cylinders revolve, and the traveling board passes between them, carrying the plate with it. By the pressure thus obtained the paper is driven into the lines on the plate, the process being facilitated by the elasticity of the flannel. When the plate has thus passed through the press, it will be found that the paper adheres so closely to the plate that much care is required not to tear the paper in removing it. This should be done by lifting it slowly from one corner.

A proof obtained by wiping the plate as clean as possible is said to be "naturally" printed, and the impression thus obtained is said to show the state of the plate. "Artificial" printing consists, firstly, in leaving a tint of ink on part of the plate, instead of cleaning it thoroughly; and, secondly, in the process called "retroussage." After the plate has been inked and wiped clean, it is gone over with a piece of very soft muslin, and a certain amount of ink is thus brought up out of the lines, which gives in printing a soft tint round each line. The whole effect is thus enriched and softened, and the hard wiriness, so often complained of in etchings, is neutralized.

The selection of a suitable paper on which to print his etching should be a matter of careful consideration to the etcher. In some instances experiment only will enable him to decide what paper will best suit his subject. Harding's paper is probably the best and safest for the beginner to employ. Japanese, India, Whatman's and many others are suitable for certain work.

The color of the ink is a matter of similar importance to the selection of the paper; but here also we do not feel called upon to attempt to direct the student, as it, as well, is largely a question of taste.

Drypoint.—Drypoint etching is a misnomer; the word etching is derived from the Dutch *etzen*, and refers to the biting-in of the acid.

Drypoint is a species of engraving in which the lines are cut into the copper by a pointed steel tool. The lines thus cut raise a ridge, technically called the burr, and this ridge holds a good deal of ink when the plate is printed. The burr can be scraped away when desirable, leaving the lines clean and resembling in appearance very lightly-etched work. Drypoint has a peculiarly soft and rich effect, and is admirably suited for rendering certain textures, such as fur and velvet. Some artists, when etching figure subjects, prefer to leave the flesh to be done afterwards with the drypoint. Great delicacy is insured by this means, but at some cost of unity of effect; to a practiced eye the flesh does not seem to belong to the rest of the plate.

Imitation Pottery.

MATERIALS.

Aloe's "Faience Glaze"......Per bottle, 50 35

INSTRUCTIONS.

This style of decoration is very effective and artistic when skillfully done. Quite a number of the well known wares are susceptible of very close imitation in this method; and for original pieces for treatment, the student can select from any ware or material that is of artistic shape. Ordinary sewer pipes can be made to resemble, to a marked degree, pottery umbrella stands.

The colors employed are the ordinary oil colors in tubes, and it is simply necessary to cover the finish of the completed piece with a heavy coat of Faience Glaze to produce the underglaze effect of fired pottery.

Spatter Work.

MATERIALS.

Tooth Brushes, expressly selected for this workEach, \$0 25
India Ink, """ Per hottle, 25

INSTRUCTIONS.

Spatter work, while quite simple to do, is much more difficult to do well. If judgment and taste are exercised in its employment, truly artistic and heautiful effects may be obtained. While a finished piece of the decoration presents an appearance of having required a great amount of work and elaborate detail, the reverse is actually the case, as we will endeavor to show in the following brief directions:

For designs the beginner had best content himself with leaves and ferns. Later he is at liberty to introduce letters, scrolls, flowers, geometrical figures, etc. And while the art, if we may call it so, may be employed advautageously in decorating chess and checker boards, curtains, drapery of all kinds, leather, silk or wood, glove boxes, table covers, handkerchiefs, doylies, bed spreads, shams, and in short almost any material or fabric used for decorative purposes, we suggest that his first effort should be on paper.

The Method.—Select a few choice leaves or ferus, the latter preferred, and arrange in a graceful cluster on a piece of drawing paper which you have previously secured to a drawing board or
table. Fasteu the leaves in position with touches of gum or small pins. The whole is now spattered with Iudia ink; this is done by dipping a tooth or nail brush into the iuk and rubbing the
hairs of a dry brush against the hairs of the brush you have just charged with color. The design
should be sprayed until the center is quite dark, letting the ontside edges blend into the white
paper. When dry, all or only a few of the leaves may be removed; in the latter case, the white
paper exposed by their removal is slightly sprayed, this has the effect of shading them, and when
the entire cluster is taken from the paper the white leaves stand out in relief and the effect is
quite pleasing. Colored inks may be employed, and when working on linen, indelible ink should
be used so that the article can be washed without damage.

Pen and Ink Drawing.

(COMMONLY CALLED ETCHING.)

MATERIALS NECESSARY.

Pens.—We hesitate to advise the student in his selection of a suitable instrument for this work, and in fact it is not just to him that we express an opinion in this matter. The best pens of the several manufactures will be found listed on page 132, and as they cost but a few cents each, it would probably be advisable for him to have an assortment in place of blindly following the dictates of this or that authority.

Paper.—Bristol board is most commonly used for pen and ink drawing, but any paper of good quality having a hard, smooth surface may be used. Whatman's hot pressed is undoubtedly to be preferred if paper is preferred to board.

The suitability of the pen as an instrument for the use of a beginner is thus ably advocated by Mr. Ruskin: "It is better to take in early practice some instrument with a hard and fine point, both that we may give some support to the hand, and that by working over the subject with so delicate a point, the attention may be properly directed to all the most minute parts of it. Even the best artists need occasionally to study subjects with a pointed instrument, in order thus to discipline their attention; and a beginner must do so for a considerable period." The superiority of work done with pen and ink over that produced with the black lead-pencil, consists in its much more extended range of tone, and its total freedom from unpleasant shine in the darks.

When the question arises as to what examples a beginner should copy who wishes to practice the art of pen and ink drawing, the difficulty will be to select from the great and varied stores of material that everywhere abound to his hand. All steel and copper-plate engravings that have been executed in line, and all wood engravings, are within the possible range of pen and ink drawing.

The immense strides made lately in the processes of mechanical reproduction tend to show that the art of pen and ink drawing is becoming every day more worth attention on its own account. Our illustrated newspapers and periodicals only require suitable designs from artists for photographic reproduction.

We mention this that the student may at once see the possibilities that are open for one who becomes proficient in the art.

We cannot too strongly urge the student who is earnest in his study of this important branch of to-day. Ten minutes close study of a reproduced sketch from the pen of Joseph Pennell or the minute disection of an etching by Whistler, Hayden or Gravesend, will advance the conscientious student further in his efforts to master the art than the absorption of all the works written on the subject. In pen and ink drawing, as in all other branches of art where technique and handling are important factors, we plead, in the face of an opposition from many antiquated "authorities," that the student select the best originals obtainable, and copy, copy, copy.

Pencil Drawing.

MATERIALS.

For beginners we recommend complete Box No. 2376, price 35c.; for more advanced students Siberian Hexagou Nos. 2361 to 2363; and for working on paper with a slight tooth Dixon's Sketching Peucil No. 2396. The latter is suitable for broad, effective work. One of the best courses a student can possibly take is to work from the plates contained in "Lessons in Pencil Drawing From Nature," by W. N. Bartholomew, Parts 1, 2 and 3. There is, to our mind, no reason why the student who has the slightest aptitude for drawing should not be able to make a creditable drawing from nature after a careful study of this short and delightful course, as outlined by Mr. Bartholomew. We do not hesitate to say that we consider them worth their weight in gold.

PENCIL DRAWING-Continued.

INSTRUCTIONS IN THE ART OF PENCIL DRAWING.

Outline.—The student, having selected an easy subject, as a drawing or print of a face, or simple cottage, must, as a first step to making a good copy, get a correct outline. For this purpose the original, and the paper on which the copy is to be made, should be fastened to a drawing board, putting a couple of sheets of paper under the intended sketch, if the paper be thin; the board should be sloped considerably more than a writing desk, in order that it may be fairly opposite to the eye.

The table should be no higher than the elbows of the student; if the table be too high, the seat may be raised.

The body is to be kept upright and square, no bending or twisting whatsoever, the left arm lying close to the side, and the hand resting near the edge of the table; if the right hand rest on the paper, it should be quite lightly on the tip of the little finger; have a piece of paper under it to keep the drawing clean. Attention to these directions insures not only a graceful and healthy position, but also allows of that freedom which is necessary to success.

The pencil must be held longer than a peu; for sketching, it may be held very long and loosely, by which means, and the arm being at perfect freedom to move in every direction, a free steady outline can alone be attained; this, for most purposes, is also the best way to hold the porte crayon or brush; when any part of a drawing requires great precision, the hold may be shorterand more firm. The sketch or outline had better be done with a rather soft pencil, in light lines, removing errors with Indian rubber or crumb of bread.

When the sketch is correctly made, the lines are to be marked more firmly with a middling hard pencil, an H., HB. or F.

The following rules are to be attended to in making an outline:

Sketch with a soft material, and light steady lines.

In commencing your sketch, fix upon some important point in the original, consider how far from the top and the sides that point is, and touch a light dot on your paper as nearly as you can guess, in a corresponding place; compare the selected point and your dot with each other, and rectify any error. Proceed in this way until you think you have your dot in its proper place; then, and not till then, measure, with care, the distance of the point from the top and the side, and so determine whether you are right or not. This plan must be constantly followed, as by it alone can the eye be cultivated to accuracy.

The principal lines and larger masses are to be sketched first; until these are in their proper places, the student should not attend to the minuter parts.

When the original is intricate (and, of course, it is likely there will be much rubbing out of errors, by which the surface of the paper would be frayed and injured), it is a good plan to make the sketch on common paper, and transfer it to that on which the drawing is to be completed.

The sketch may be transferred thus: Rub the back of the sketch with a soft pencil, taking care that there is a strong tint behind the lines. Lay the sketch thus prepared, with its face upwards, over the drawing paper, and trace over the lines with a hard point (as a pencil, a pointed piece of hard wood or ivory), the pressure will mark the outline on the drawing paper; go over this trace carefully with pencil, and then, with a few light whisks of a soft cloth, sweep off any loose dust that may have come from the back of the sketch. Should the cloth not remove all the soils, take some crumb of bread, about two days old and perfectly free from butter, a few rubs of which will completely cleanse the drawing.

The student is recommended to make the copies exactly the same size as the originals, until the power is acquired of sketching correctly without much difficulty; afterwards it will be well to practice copying in different sizes, as by this means the eye will be improved in the knowledge of proportion, and the student prepared for studying from nature; besides, it is often an advantage to be able to make a copy of any required size.

Paper.—For black lead-pencil drawings a smooth paper answers best. Thin Bristol board is generally preferred for very neat highly-finished drawings; hot-pressed drawing paper answers very well for general purposes; and good "Detail" for beginners and common uses.

Both landscapes and figures are often executed on a tinted drawing paper, called crayon paper; drawings on such paper can be executed in less time and with a richer effect than when white paper is used. The lights are put in with white chalk or Chinese White.

PENCIL DRAWING—Continued.

INSTRUCTIONS IN THE ART OF PENCIL DRAWING-Continued.

Shading by Lines, or "Handling."—By the term "handling" is meant the management of lines in shading.

Objects of different characters require different modes of handling. Those about to be explained are adopted by the most eminent artist of the present day. To understand them a careful study of engravings, lithographs, but more especially good drawings, is necessary; without such an investigation mere words will be of little use. The student will please remember that the sloped lines of shading can be done with ease when inclining from right to left, but are difficult to execute when inclined in the opposite direction; and any lines which in the plate or drawing on stone were done from right to left, will be reversed in the prints.

Shading Landscapes, Buildings, Etc.—The part representing the blue of the sky is to be shaded by horizontal lines flowing into each other, so that no joining be perceptible; and it may here be observed, that when an even shade is required, and the extent is too great for each line composing it to be executed at once, then the shade is done by lines of a convenient length, their terminations being brought to fine points, and the next portion begun with fine points and overlapping the preceding portions, they will join with the first ones without the junction being perceptible. This mode of uniting lines is of general use, especially in figure drawing. The pencil is to be lifted off the paper at each line.

Flat tints of trees are represented by horizontal lines short and blunt, keeping the pencil on the paper while several are being done. The modes by which the peculiar characters of different trees are imitated, termed "touch," can be acquired only from a good master or good examples.

Clouds are shaded with curved lines, and if crossed, they are to be by lines at acute angles with the others.

Walls are shaded by perpendicular lines; so are columns and other upright objects, as posts, masts of ships, and the like,

If the wall or other object be smooth, and the lines composing the shade too long to be done at once, each line is to be done in portions, which must overlap each other so that the junctions be not perceptible; but if the object be rough, short blunt lines are best.

Monntains are shaded by lines corresponding in inclination with the slopes of the mountains; so are rocks, or any other objects, the inclinations of which are evident.

Distant mountains, of which the tints are smooth, are shaded by fine lines without perceptible joinings; nearer mountains, and rocks that appear rugged, are represented by short blunt lines, varying in their inclinations with the various slopes of the mountains, and by their different degrees of coarseness and bluntness imitating the variety of ruggedness in the natural objects.

Ceilings and other horizontal objects are represented by horizontal lines.

Thus it is seen that for all objects having a decided and visible direction, the shading must agree with it, but when there is no decided direction, the shading is done by horizontal lines.

Figures.—The handling of drawings of the human figure is different from landscapes, because figures are very different objects from those which constitute landscape scenery. Figures are bounded by curves—the flesh, the hair, even the folds of the drapery, partake more or less of the curved character; curved lines are therefore best for representing them. Examine a good drawing, engraving or lithograph of the human figure—almost every line of it will be found to be curved.

The sweep of the lines should correspond pretty closely with the curvature of the original, and, like a large even shade in landscape, when each line is too long to be done at once, the termination of each portion of it must be fine and the next overlap, so that the whole may look like one uninterrupted line. The direction of the lines used in shading the hair must be the same as it appears to have in nature, and in shading it when it curls, as the sweep of the curves cannot always be done at one touch, but, on the contrary, two or three separate touches may be required, each touch or part must begin and end fine, so that it may unite with its corresponding portion without any apparent joining. The necessity for executing a line in portions, and uniting these portions so that no junction shall appear, is of constant occurrence.

In order to get a shadow sufficiently deep, mellow, and rich, it is necessary to cross the lines; the crossing is to be at an acute angle, so as to form narrow lozenge-shaped interstices. Crossing at right angles is very seldom proper—it may be used when a shadow is not sufficiently clear-looking; in that case, a judicious crossing at right angles will improve it very much.

PENCIL DRAWING—Continued.

INSTRUCTIONS IN THE ART OF PENCIL DRAWING-Continued.

In all shadings representing rounded objects, the ends of the lines should be fine and towards the light; for if the sides lay so, it would be much more difficult to produce the effect of roundness. Hence, although in the deeper parts of a shadow the lines may lie in whatever direction it may suit the hand to execute, yet where the shade becomes tender, the lines must have the direction that will run their ends towards the light.

The moderate fullness of the cheek is to be imitated by lines slightly curved. The greater convexity of the fugers requires that the lines should have considerable roundness.

The above rules for shading flesh apply also to drapery. Rounded folds must be shaded by rounded lines, straight folds by straight ones.

In shading flesh and drapery a sharp termination to the shadow is sometimes required—for instance, about the eyes, the wings of the nose, the nostrils, and the nails, as well as the sharp folds of thin drapery; in such cases the edges of the lives must lie to the light.

A knowledge of perspective would assist the student in determining the degree of curvature proper for lines, and also the direction their convexity should have.

When a drawing that has been done entirely in lines looks poor and raw, it may be improved by rubbing the shadows gently with the tip of the finger or a stump; of course, it will lose in clearness, which may be remedied by touching over the lines with care to restore their sharpness.

On crayon paper the lights are put in with white chalk, the handling being regulated in the same way as has been directed for the shadows; the lights may be mellowed with a stump, a piece of soft calico, or the tip of the finger.

The background of figure drawings, when it consists of a shadow merely, is shaded with diagonal lines from right to left; these are almost always crossed, and the crossing lines lie at acute angles to the others; each line, when long, is done in portious overlapping each other, so as to have no perceptible joinings.

It will be observed that, by the rules laid down for shading both landscapes and figures, the visible direction of an object is to be imitated by lines of corresponding direction; the rule which directs that the final lines of the shadows must, when next the light, have their ends towards it, may seem an exception, but it is not so; the direction is still to be followed, only choosing that by which the shadow can be best imitated. By attending to this one rule of imitating the apparent direction, the student can be scarcely ever at a loss to know how any subject should be shaded.

The lights of drawings on crayon paper, especially landscapes, are often put in with Chinese White diluted with water. Some practice is necessary in order to use it properly: in landscapes it is done in washes with a brush; in figure it is best to handle it in with a pen, laying the lines clear and steady.

Etching on Linen and Other Fabrics.

MATERIALS.

Etching on linen or other fabric is simply pen and ink drawing, cloth heing substituted for paper. The materials with which the work is executed are the same, unless the piece is to be washed, in which case indelible ink is used in place of India. While there are many indelible inks on the market, we recommend Whiting's (see page 130).

A selection of pens suitable for this work will be found listed on page 132,

SPECIAL DIRECTIONS.

1. The Mordant must be prepared and used as follows: Place the contents of the envelope in an ounce bottle; fill with hot water and shake till dissolved. Apply very freely to the cloth as soon as convenient after mixing, and within a day or two at most. When dry smooth with an iron only moderately hot.

ETCHING ON LINEN, ETC.—Continued.

SPECIAL DIRECTIONS—Continued.

- 2. The Cloth must be free from all dressing, and should be saturated with the mordant. When dry, smooth with a moderately hot iron. Articles may be mordanted, and laid aside to decorate later.
- 3. Shake the lnk before using. Do not press on the pen, but keep the ink on the surface to avoid its spreading. A little experience and observation will soon enable one to judge how freely the different colors may be used.
- 4. If a "Solid Effect" is wanted, it must always be obtained by light cross-hatching and parallel lines.
- 5. The Finished Sketch must be allowed an hour to dry; then lay it in a basin of hot water, face up. In a moment or two press it lightly below the surface, so that the surplus ink may float off. Then take it by the corners and move it about in the water, to free it entirely from the mordant and all excess of color. After rinsing thoroughly let the cloth become very nearly dry before ironing it.
- 6. Beautiful Results are obtained by making sketches with the indelible "Etching Ink," or the "Outline Ink," and, after they have been sunned, washed and ironed, applying the mordant and colors as directed above. Old and imperfect etchings are thus readily rejuvenated and improved beyond recognition.
- 7. Remember: The colored inks, mordant, pens, brush, etc., must be used entirely "separate and distinct" from the etching ink and preparation, the outline ink, pens, etc.
- 8. Also: That the colored inks are not intended for ordinary "marking," nor for use on articles consigned to "the common wash," but for purely decorative purposes.

Explanatory.—Item 8 on this page means that though the colored inks are indelible, they are less suitable than the black ink for "marking" articles constantly and carelessly washed. They are intended, rather, for "color sketching on linen" and for decorating shams, panels, screens, tidies, etc., where the washing is infrequent and may receive personal attention.

Green, violet and blue are the strongest of the colors.

The colored inks may be used without the mordant on silk, and for coloring photographs and other pictures.

2094 Extra Packets of Color Mordant.....each, \$0 10



CLOISONNE ART POTTERY.

A new and beautiful decorative art which has been a great success in Europe. Earthenware pottery, for decoration with enamel colors in relief, on lines engraved in the body of the ware. This art is truly beautiful. The effects are refined and the shapes artistic, and it possesses one great advantage over the majority of the decorative branches, namely: that the beginner can secure all the necessary materials and a sample of the ware to decorate for a nominal sum-\$1.30. It recommends itself to lovers of artistic bric-a-brac generally, and certainly is within the reach of all.



MATERIALS.

COMPLETE OUTFITS.

Papier-Mache Boxes, Cloth Covered.

2095 Contains 8 cans No. O size, assorted colors. brushes, directions, etc.....

2096 Contains 14 cans No. O size, assorted colors, brushes, directions, etc......Price, \$2 00





Contains 20 cans No. O size, assorted colors, brushes, directions, etcPrice, \$2 75

CLOISONNE ENAMEL.

Per can, 10c.; per dozen, \$1.20.

Separate Colors.

2098 No.

- 1. White.
- 2. Ivory.
- 3. Cream.
- 4. Silver Grey.
- 5. Pigeon Grey.
- 6. Mouse Grey.
- 7. Slate Grey.
- 8. Black.
- 9. Salmon.
- 10. Light Rose. 11. Dark Rose.
- 12. Vermilion.
- 13. Garnet Red.
- 14. Lilac.
- 15. Violet.
- 16. Crimson.
- 17. Pale Blue.

- No.
- 18. Mignonette.
- 19. Sea Green.
- 20. Light Green.
- 21. Grass Green.
- 22. Emerald Green.
- 23. Myrtle Green.
- 24. Olive Green.
- 25. Apricot.
- 26. Buff.
- 27. Brown.
- 28. Purple Brown.
- 29. Maroon.
- 30. Stone Grey.
- 31. Terra Cotta.
- 32, Pompeian Red.
- 33. Straw Yellow.
- 34. Canary Yellow.

- Nα
- 35. Lemon Yellow.
- 36. Indian Yellow.
- 37. Orange Yellow.
- 38. Yellow Ochre.
- 39. Gold Ochre.
- 40. Dark Ochre.
- 41. Cerulean Blue.
- 42. Turquoise Blue.
- 43. Light Blue.
- 44. Sapphire Blue.
- 45. Bottle Blue.
- 49. Carmine.
- 75. Cloisonne Lacquer.
- 76. Thinning Medium.
- 77. Bronze Tincture.
- 228

CLOISONNE ART POTTERY—Continued.

BRONZES.

1 75 1 75 1 75	
1 75	
1011	

	No. 2100,	No. 2101.	No. 2102.	Each.
2100	Photo Frame, 71/4x9			\$1 10
2101	Vase, 19 inches high			6 00
2102	Placque, 103/ inches			1 10

POTTERY FOR DECORATION.

	PLACQUES.					VASES.	
		A	rtistic Designs.	F	ach.	Artistic Designs.	
2103	312	-inc	h	\$0	08	314-inch	
	4	4.6			10	4 "	
	5	6.6	***************************************		20	6 "	
	512	6.6	***************************************		25	8 ''	
	6	4.6	***************************************		30	9 " 1 30	
	7		***************************************		40	10 " 1 90	
	8	6.6			50	12 '' 2 25	
	9	4 6			80	15 ''	
	10	66	***************************************	1	1 10	16 '' 5 00	
	12	6 4	***************************************		1 60	CANDLESTICKS.	
	15	4.4			2 80	6-inch	
	17	"			3 75	BASKETS.	
			ROSE JAR.			5x6½45	,
	10-inch			2 75	MATCH STAND.		
	PLATTER.					$3^{1}_{4}x4^{1}_{4}$	
	6x11	l			75	51 ₂ x71 ₂	,

The above is only a small portion of the sizes and designs we carry in stock. We are in a position to furnish almost any shape or size our customers may desire.

CLOISONNE ART POTTERY—Continued.

BRUSHES.

The brush best adapted to this class of work is No. 1242, page 52.

INSTRUCTIONS.

Preparation of Articles.—Dust them well, and when perfectly clean give a slight coating of Cloisonne-Lacquer, to prevent the enamel from soaking into the porous pottery.

Outlining.—The Cloisonne-Lacquer will dry in a few minutes, and it will then be found advisable to begin by outlining the design in bronze. We have prepared a Cloisonne Gold, Silver or Copper Bronze, mixed with a suitable chemical, which will not act detrimentally on our enamel. (Unreliable tinctures, such as are frequently offered to the public, generally cause oxidation of the bronzes.)

Coloring.—As soon as the bronze is dry the painting of the design follows. Care must be taken that all parts are equally covered with the enamel, and that the brush is always kept cleau. After the whole design has been carefully painted, put the article aside, but keep it free from dust. The painting will dry in a few hours with a fine brilliant surface, and needs neither firing nor varnishing. It will harden so thoroughly, that even hot water can be used for cleaning.

Choice of Colors.—For the ground-color we recommend the lighter shades, of which the following are most suitable: White No. 1, Ivory No. 2, Cream No. 3, Pigeon Grey No. 5, Salmon No. 9, Light Rose No. 10, Lilac No. 14, Violet No. 15, Pale Blue No. 17, Sea Green No. 19, Light Green No. 20, Apricot No. 25, Stone Grey No. 30, Straw No. 33, Cerulean No. 41, Turquoise Blue No. 42.

The ornamental parts of the work are best executed in medium shades, such as: Dark Rose No. 11, Vermilion No. 12, Crimson No. 16, Mignonette No. 18, Grass Green No. 21, Emerald Green No. 22, Olive Green No. 24, Buff No. 26, Brown No. 27, Terra Cotta No. 31, Cauary No. 34, Lemon No. 35, Indian Yellow No. 36, Yellow Ochre No. 38, Light Blue No. 48, Carmine No. 49.

The edges and outside lines will show up best by using: Black No. 8, Slate Grey No. 7, Garnet Red No. 13, Myrtle Green No. 23, Purple Brown No. 28, Maroon No. 29, Dark Ochre No. 40, Sapphire Blue No. 44, Bottle Blue No. 45, etc.

This new style of painting is so simple, however, that any one possessing taste, and some idea of color combination, will be able to make a suitable selection of his own.

For Cleansing Brushes use turpentine.

Our Cloisonne Enamels are offered for sale in the well-known tins, which have found such great favor among the public. The enamel is ready for immediate use, and the opening of the tin can be effected by using any small coin as a lever. The lid will be found useful as a saucer to pour the color in. Before opening be careful to shake the color well; and should it be found desirable to have the enamel in a more liquid form, mix it with our specially prepared Cloisonne Thinning Medium, which preserves the brilliancy of the enamel. The use of turpentine lessens the brightness of the color.

The Cloisonne Enamel can also be used for painting and decorating any kind of wooden knick-knacks, metal, glass, leather, wicker-work; for walls, furniture, house and kitchen utensils.

Great Heat (over boiling point) is injurious to the enamel.

Bronze, Metallic and Lustre Painting and Decoration.

MATERIALS.

NOTE.—The market is fairly flooded with worthless gold paints, and we caution the dealer and consumer alike against buying this class of goods of any except reputable manufacturers, as a large number of the gold paints offered the trade will turn black almost instantly and are dear at any price. The line that we carry is of the highest standard, and we guarantee the quality.

"IDEAL" FRENCH COLD PAINT.

In Tin Box. Brush and Instructions Inclosed.



Th	nis is a very superior ready mixed gold paint, put up in artistic metal boxes.	
2104	Each	00
	"IDEAL" FRENCH COLD PAINT—Small.	
	In Tin Box. Brush and Instructions Inclosed.	
2105	Each	00
	"IDEAL" FRENCH COLD PAINT—Extra Small.	
	With Brush and Instructions. Without Box.	

Per dozen.....

2106 Each.....

BRONZE, METALLIC AND LUSTRE PAINTING-Continued.

J. MARSCHING & CO.'S INDIA COLD PAINT.

Ready Mixed.



No. 2107.

The above cut is au exact fac-simile of the India Gold Paint Box, Iu polished wood box with brush and directions.

2107 Each \$0.25 Per dozen \$3.00

NOTE.—Marsching's India Gold Paint has been favorably known to the trade for so many years that special mention upon our part is uncalled for.

READY MIXED COLD PAINTS.

For What Used.—For all kinds of artistic and decorative gilding and painting, frescoing and ceiling decoration, household ornaments, church fixtures, picture frames, faucy baskets and every variety of wood work, ornamental candles and millinery articles, albums, stationery and paper work, gilded dancing shoes and leather work, theatrical properties, and for every possible kind of gilding work.

Ready mixed gold paint is prepared in a liquid form, and available for immediate use.

It is applied with the greatest facility, and the above lines when dry will be found to show the real gold color, which is wanting in inferior mixed paints.

The quality will not deteriorate, the color, in fact, gaining more richness and brilliancy in course of time.

Directions for Using.—Shake the bottle until the contents are thoroughly mixed, and apply evenly (not too thick) with the accompanying brush.

BRONZE, METALLIC AND LUSTRE PAINTING-Continued. JAPANESE COLD PAINT.

Ready Mixed.



No. 2108.

2108 In polished wood box, with Brush and Directions

Each. Per doz. \$3 00

IMPERIAL COLD ENAMEL.

Gold and Liquid Separate.



No. 2109. Suitable for Out-door Work.

2109 Box containing one bottle Superior Gold Powder and a bottle of Liquid, Each. Per doz. with Brush and Directions.....\$0 30 \$3 60

BRONZE, METALLIC AND LUSTRE PAINTING-Continued.



MARSCHING'S FRENCH COLD PAINT.

Bronze and Liquid Separate.

For all Ornamental Gilding and Decorative Purposes.

MANUFACTURER'S NOTICE. — The success with which this excellent article has met has caused various cheap imitations to be offered, some of them unscrupulously put up so as to resemble very closely in outward appearance the boxes and labels of the standard article. Special attention is therefore called to the labels on Marsching's French Gold Paint, exact fac-simile of which is herewith submitted.

No. 2110.

U. S. COLD PAINT.

Brouze and Liquid Separate.



No. 2111.

BRONZE, METALLIC AND LUSTRE PAINTING-Continued.

ECLIPSE" FRENCH COLD PAINT.



2112 Box containing one bottle of Powder and one bottle of Mixing Liquid. Each. with Directions\$0 25 \$3.00

BRONZE POWDERS.

For Decorating Wood, Iron, Plaster, Leather, Paper Fabrics of all kinds, etc., etc. All Colors and Qualities. In One-Ounce Papers. Put up in Boxes of Sixteen One-Ounce Packages.

Supplied in the following shades:

Brown	Fawn	Lemon Gold	Silver	
Carmine	Fire	Maroon	Seal Blue	
Copper	Flesh	Orange Gold	Vermilion	
Crimson	Green Gold	Pale Gold		
Dark Green	Dark Blue	Blue		
			Per ounce package	Per pound.
2113 No. 6000, i	in any of the above shade	S	\$0 20	\$1.80

Antique Green Light Green Light Blue Rich Gold

	buckage	pound.
2113 No. 6000, in any of the above shades	\$0 20	\$1 80
2114 French Gold Leaf Bronze (hand-made)	35	5 00
2114a French Gold Bronze	30	3 75
2114b The finest Gold Bronze made	. 60	7 50
2114c Aluminum Bronze—finest made	50	6 00

Note. We urge the dealer and consumer to handle and use nothing except No. 6000 Bronze Powder. We can supply the inferior grades, Nos. 500, 1000, 2000, 3000 and 4000, but it is poor economy to attempt their use. We enjoy an enormous trade in Bronzes, Metallics and Gold Paint, and we attribute this patronage to the fact that we handle only high-class goods, which we supply at phenomenally low prices.

COLD LIQUID OR BRONZING MEDIUM.

For Mixing and Applying Brouze Powder. Each, Per doz. \$1 20 2116 2-oz. " 1.80 2117 Gold Liquid......Per pint,

"Per gallon, can extra, 3 00

Directions .- Mix the powder and liquid to about the consistency of cream or thin paint, and apply evenly (not too thick) with camel hair brush. Don't mix more than you intend to use at one time.

BRONZE, METALLIC AND LUSTRE PAINTING—Continued.

BRONZES OR LUSTRE PAINTS.

For Decorating Plush, Silk, Velvet, Leather, Wood and Other Materials. Put up in Vials.

2119	Price of single	colors, per vial, 10c.	
Antique Green	Dark Green	Green Gold	Pale Blue
Black	Diamond Dust	Lemon Gold	Rich Gold
Bright Blue	Dull Green	Light Green	Scarlet
Brown	Fawn	Maroon	Silver
Carmine	Fire	Orange Gold	Steel Blue
Copper	Flesh .	Pale Gold	Vermilion
Crimson	Gold _		

MEDIUM.

2120	Lustre 1	Iedium,	for mixing and	l applyin	ıg Pe	r 1-oz.	bottle,	\$0 10	Per doz.,	\$1 20
2121	Lustre		"	6.6		2-oz.	1.6	15	6.6	1 80

Note.—It is much more economical to purchase lustre paints in onnce packages. Any of the above colors can be furnished at 20 cents per ounce.

METALLICS.

Sometimes called Flitters, Brocades, Glitters, Brilliant Sparkles, Etc.

Note.—Metallics, the proper name for this material, resembles minute flakes or chips of highly colored metal that states in the light like thousands of miniature jewels. It is used for decorating slik, velvet, wood, metal signs and hundreds of other articles, where startling effects are desired.

							Pe	viai.	rer oz.	Per ib.
2122	Metallics or C	Genuiu	e Brocades (:	sometir	nes called F	litter	s), Gold \$0	10	\$0 20	\$1 50
2123	Metallics	4.4	4.4	"	4.4	4.4	Copper,	10	20	1 50
2124	Metallics		4.6	"	4.6	4.4	Silver	10	20	1 85
	Metallics	"	4.4				ark Green,	****		
2126	Light Green,	Dark	Blue, Light	Blue,	Fire, Fuch	sin, I	ilac, Red,			
	Orange,	Carmii	ne, Peacock	Blue,	Lemon, P	urple,	Mixed or			
	Rainbow							10	25	2 50

MEDIUM.

							Per bottle,	Per doz	z.
2127	Medium,	for mixing	and applying	Metallics,	1-oz.	bottle	\$0 10	\$1 2	0
2128	Medium,	"	41	4.6	2-oz.	4.6		1 8	0

Directions.—Apply a thin coat of the Medium, and when it becomes "tacky," dust the Metal lics over it—or it can be dusted over any half-dry oil color or varnish.

Note.—As far as we know, we are the only house in this country who put up Metallies in ounce packages, 16 to the pound, double wrappers. It is a great advantage to the dealer over the old bulk form, as in selling at retail there is no weighing or loss in handling.

SUPERIOR DIAMOND DUST OR FROSTING.

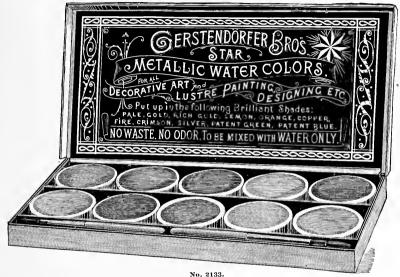
For decorating fans, table and house ornaments of all kinds, Christmas trees, representing snow in landscape painting, etc. This material resembles snow in the sunshine, and is very effective for decorative purposes

2129	Per vial \$0	10
2130	Per ounce package	10
2131	Per pound (in ounce packages)	00
2132	Per " (in bulk)	85

BRONZE. METALLIC AND LUSTRE PAINTING—Continued.

SUPERIOR METALLIC BRONZE WATER COLORS.

Mixed With Water Same as Ordinary Water Colors.



For all kinds of decorative art, painting on paper, ivorine, wood, iron, silk, satin, plush and other fabrics. Suitable for decorating birthday, Easter, menu and progressive euchre cards, faucy panels, dancing programs, etc.

SEPARATE COLORS.

	Per	pot.		Per	pot.
2134	Fire \$0	10	Pale Gold	. \$	0 10
	Crimson	10	Rich Gold		10
	Silver	10	Lemon		10
	Patent Green	10	Orange		10
	Patent Blue	10	Copper		10

INSTRUCTIONS IN THE ART OF LUSTRE PAINTING.

Lustre painting for decorative purposes is so generally known that we feel a few words only are necessary on the subject. Lustre painting refers to the art of painting in colors that are lustrous or luminous. Such colors are known to the trade as bronzes and metallics. The former is a fine powder, the latter is coarse or flaky. To the above we might properly add "Diamond" Dust, or "Frosting," as it is often introduced where a pure white effect is desired. These colors may be freely mixed and blended, as in oil or water color painting. The bronzes are generally mixed with the medium and applied as paint. The metallics are usually dusted on a coat of medium, and as the latter closely resembles varnish the small particles stick to and completely cover the surface.

We do not list these materials in sets or outfits, as the time has past when people care to pay faucy prices for boxes and lables, and we find that the majority prefer to select their own colors.

Almost any material is suitable for decoration in lustre painting, as the colors work equally well upon silk, wood, iron, plush, felt, satin, velvet, paper, etc. If the surface upon which you intend to paint is pliable, it must be mounted upon a stretcher or board, as described in our article on Tapestry Painting (page 192). The outline of the design is also secured, in the manner there explained. The strokes should be long and effective.

Use bristle brushes in painting on plush, velvet or felt, and soft hair brushes for more delicate fabrics or smooth surfaces. The bronzes should be mixed on a palette, and if the medium should

become too thick, it can be cut with a few drops of turpentine.

Wax Flower Materials.

This is a branch of decoration which of late years has dropped almost entirely out of sight, and there seems no just reason why it should ever be revived. We, however, still receive a limited inquiry from remote quarters for the necessary materials, and will continue to carry the line to meet this desultory demand. Dealers and others are at liberty to order from the catalogue of any dealer they may have at hand. Simply mention name of dealer from whose catalogue you order, and give number of page on which article is found. As we have the catalogues of all prominent artists' material dealers in this country on file, your order will be promptly and satisfactorily filled.

Paper Decoration.

DENNISON'S "39 MILL" IMPORTED TISSUE PAPER.

1/4 reams of one color at ream prices.

Not less than one quire of any one color sold at quire price.

Sample book of Tissue Paper, showing every shade, sent on application.

2136	No.	Ream	Quire.	Sheet.		No.	Ream.	Quire.	Shee
SEA GREEN, Light	AG-I	5 50	.30	.03	DELICATE PINK, Light	48	3,75	.20	.01
Medium	AG-3	7.25	.40	.03	ROSE PINK, Ex. Light	4834	3.75	.20	.01
WHITE	в1	3.75	.20	.01	Light	48A	3.75	.30	.01
BLUE GREEN, Light	BG-1	4.75	.25	.02	Medium	48x	3,75	.20	.01
Deep	BG-3	6.75	,35	.03	VERMILION	53xxx	14,50	.90	.06
YELLOW WHITE	D2	3.75	.20	.01	SCARLET, Ex. Light	5014	12.50	.80	.05
TEA ROSE	T4	3,50	,20	.01	Light	53A	14,50	.90	.06
White	RC1st	3.75	.20	.01	Medium	53B	17.50	1.10	.08
White	BC3d	3.25	.20	10.	Deep	53c	17,50	1.10	.08
VIRGIN WHITE	GB	2,60	15	.01	RED, Light	55	7.25	.40	.03
NILE GREEN, Light	0	3,75	.20	.01	Medium	55A	9,50	.60	.05
Extra Light	00	3.75	.20	.01	Deep	55B	11.50	.80	.0;
TURQUOISE GREEN, Light	- 8	4.25	.25	.02	PURPLE, Ex. Deep	62	7.00	.35	.00
Medium	SA.	4.75	.30	.02	Medium	62A	4,25	,25	.0:
Deep OLIVE GREEN, Ex. Light	8-B	5.75	.30	.02	Extra Light	63	4.25	.25	.03
OLIVE GREEN, Ex. Light	9-A	4.75	.25	.03	LAVENDER BLUE	65	4.75	.30	.02
Light	9-в	4.75	.25	.02	PURPLE BLUE	66	7.25	.40	.00
Medium	9-c	4.75	.25	.03	PURPLE, Deep	68A	5,25	.30	.0
Deep	9-D	4.75	.25	.03	Deeper	68B	6.25	.35	.0:
VARM GREEN, Ex. Light	10	3.75	.20	10.	YELLOW BROWN, Light	70x	4,25	.25	.0
Light	11	3.75	.20	10.	Medium	70	3.75	.25	0.
Medium	12	3.75	.20	10,	VANDYKE BROWN, Light	75	4.25	.25	.0
Deep	13	3.75	.20	.01	Medium	77	4.75	.25	.0
Deeper	14	4.00	.25	.03	Deep	79	5.25	.30	0,0
Extra Deep	15	4.00	.25	.02	SHELL PINK, Light,	81	3.75	.20	.0
EMERALD GREEN, Ex. Light	9x	4.25	.25	.02	Extra Light	85	4.00	.25	.0
Light	11 x	4.25	.25	.03	Medium	86	3.75	.20	.0
Medium	13x	4.75	.25	.02	Deep	86A	4.00	.25	.0
Deep	15x	5.25	.30	.02	Deeper	87x	3.75	.25	.0:
Extra Deep	16x	5,25	.30	.02	SALMON PINK, Deep	89	4.25	.25	.0:
BOTTLE GREEN	18	4,25	.25	.02	Medium	89B	4,25	.25	.0
EMERALD GREEN, Deep	18x	5.75	.30	.02	YELLOW, Ex. Pale	90x	3.50	.20	.0
ELLOW GREEN, Light	017	3.75	.30	.01	CHROME ORANGE, Ex. Light	94	3.75	.20	-0
Medium	019	4.00	.25	.02	Deep,	95A	5.25	.30	.0
Deep	19c	4.75	.25	.03	Extra Deep	95c	6.25	.35	.0
CANARY YELLOW, Medium	50	3.75	.20	.01	Intense	95D	7.25	.40	-0
Light	20A	3.75	.30	.01	Light	96	3.75	.25	.0
Extra Light	20x	3.75	.20	.01	Medium	96x	4,25	.25	.0
Deep	21	3.75	.20	.01	CHROME YELLOW, Medium	98	4.25	.25	.0
Extra Deep	22	4.25	.25	.02	BLACK	100	4.75	.25	.0
Intense	25c	5,25	.30	.03	JET BLACK	101	5.25	.30	.0
SKY BLUE, Ex. Light	30	3.50	.20	.01	LIGHT SNUFF		3.75 7.25	.20	.0
Light	30x	3,75	.20	.01	GREEN BLUE, Deep	118 120	3,75	.20	0.0
Medium	31 32	3.75	.20	.01	PURPLE, Ex. Light	123	4.25	.25	0.0
Deep	33 35	3.75	.20	.01	Light	124	4,75	.25	0.0
Ex. Deep		4.25	.25	.02		126B	7.75	.40	.0
CERULEAN BLUE, Light	36	4.00	.25	.03	Deep	130	4.25	.25	1.0
Medium.	36A	4.50	.25	.02	INDIGO BLUE	145	5,00	.30	.0
NTENSE BLUE, Medium	36F	5,25	.30	.03	PURE PINK, Light,	146	5.25	.30	.0
LTRAMARINE BLUE	36g	5.75 4.50	.35	.03	Medium	147	6,75	.40	1.0
	39		.25	.02	CARMINE	150	10,50	.70	.0
DELICATE PINK, Medium	40	4.25	.25	.02	MAROON	151	6,00	.30	l :ö
RIMSON PINK, Ex. Light	40x	3.75	.20	.01	Deep	152	7.75	.40	1:0
Light	41	4.75	.25		CARLET Door	155	12,50	.90	.ŏ
Medium	41x	4.25	.25	.02	SCARLET, Deep	173	6.75	.35	l ö
Deep	43	4.75	.25	.02	LIGHT RED BROWN	180	6,75	.35	.0
Deeper	45	7.25	.40	.03	TRUE BLUE, Medidiu	190	6.75	.35	i.ö.
Extra Deep	45c	12,50	.75	.06	BLUE GREEN, Medium	240	7.75	.40	.0
Intense	45E	15,50	1,00	.08	CRIMSON, Light	240A	9,50	.60	:0
DELICATE PINK, Ex. Light	47	3,75	.20	.01	Deeper	~40A	0.00	,0	

PAPER DECORATION—Continued.

DENNISON'S CREPE TISSUE PAPER.

In Rolls.

The Following Colors in Stock:

Numbers given compare approximately with tissue of like number; see No. 2136, page 238.

Light Amber, 20X	Light Terra Cotta, 89	Celestial Blue, 30	Dark Terra Cotta, 172
Apple Green, 00	Violet, 123	Grass Green, 19C	Heliotrope, 63
Moss Green, 9A	Purple, 68A	Nile Green, AG3	Gold, 96
Ruby, 155	Apricot, T4	Mandarin Orange, 95D	Light Brown, 70X
Black, 100	Red, White	Canary, 22C	Nut Brown, 70
Peacock Green, 190	and Blue Striped	Dark Blush Pink, 4812	Royal Blue, 36G
Virgin White, GB	Pale Coral, 81	Sea Green, 8A	Dark Blue, 31
Dark Amber, 98	Dark Coral, 87X	Light Plush Pink, 40X	Yellow Green, 019

For decorative purposes its uses are endless. Among them may be mentioned the following:

Lamp Shades Whisk Broom Holders Handkerchief Cases

Candle Shades Bon-Bon Boxes Hats and Bonnets

Picture Frames Paper Dolls Napkins for Colored Teas.

German Favors Baskets Ice Cups, Etc., Etc.

DENNISON'S FLOWER PAPER.

This paper is heavier paper than tissue, very rich in color—used for single leaf flowers. Samples mailed ou application.

	Size, 17x22. Per s	heet.	Per quire,	Size, 17x22. Per shee	t. Per quire.
2138	Ultramarine No. 1 §	0 10	\$1 00	Hortensia \$0 13	5 \$2 00
	Ultramarine No. 3	10	1 00	White Calla Lily	3 40
	Bronze	10	1 25	Orange 10) 1 50
	Scarlet	15	2 00	Dark Green	1 25
	Night Green	15	2 00	Rose 13	5 2 00
	Maroon	10	1 50	LEAF PAPERS.	
	Yellow	10	1 25	Dark Green \$0 0	5 \$0.70
	Cochineal	10	1 50		
	Geranium No. 1	15	2 00	Medium Green 0	5 70
	Geranium No. 2		2 00	Light Green 05	5 70
	Violet	15	2 00	VARIEGATED TISSUI	Ξ.
	Carmine	15	2 00	Size, 15x20.	
	Pansy	20	3 00	Niue Patterus\$0 0	\$0 60

Not less than one quire of one color sold at the quire price.

DENNISON'S MATERIAL FOR PAPER FLOWERS.

			WIRE.		
				Each.	Per doz.
2130	Green Cotton	Covered,	on spools	\$0 05	\$0 60
	Green "	"	in coils	05	60
	White "	44	ou spools	05	60
	White "	**	in coils	05	60
	Green Silk	4.6	оп spools	10	1 20
	Green "	66	in coils	10	1 20
	Hair Wire, pla	ain,	on spools	05	60
	Annealed Wir	e, plain,		05	60
	Tinned Wire,	bright,		05	60
	Cut Wire for	Stems, pl	ain, 9 inches longPer doz., \$0 05	Per gross	s, \$0 40
	Cut Wire for S	tems, gre	en cotton covered, 6 inches long, " 03	44	30

PAPER DECORATION—Continued.

DENNISON'S MATERIAL FOR PAPER FLOWERS-Continued.

RUBBER TUBING FOR STEMS.

2141	Large, No. 3	Per 100 ya	
	CULOTS, OR SEED CUPS.		
2142	ln envelopes containing 1 dozenPer env., \$0 05	Per 100 er	ıvs., \$5 00
	CUT SPRAYS, OR CALYX.		
2143	For backs of roses, made of fine green muslin, in envelopes containi Per envelope		
	MOSS.		
2144	Natural, for moss roses, in envs. of 1 doz. sprays Per env., \$0 05 In bundles, dark Per bundle, 20		nvs., \$5 00
	PETALS.		
	Cut Ready for Use.		
2145	Yellow Daisy, in envelopes containing 1 dozPer env., \$0 05 White " " " " 05 Violet, 1 doz. violet petals and centers Per box, 10		nvs., \$5 00 " 5 00 1 00
	LEAVES.		
2146	Rose Leaves, single and in tige (i. e., 3 leaves on a stem), assorted	Per do:	z. Per gross. 50 \$6 00
	Style No. 1, finest quality, in tige		33 4 00
	Style "7, " "		33 4 00
	Style "3, medium " "		25 3 00
	Style "4, " single leaves		0 1 00
	Style "8, " in clusters of 3 leaves		5 1 50
	Geranium, white edged		5 1 50
	Geranium, plain		1 00
	lvy Leaves		1 00
	Fuchsia Leaves		1 00
	Daisy "		0 1 00 10 1 00
	Poppy "		10 100
	Pond Lily " Snow Ball "		0 100
	Snow Ball " Violet "		10 100
	Autumn "		20 2 00
	Hydrangea		10 1 00
	Chrysanthemum		1 00
	Pink Calyx, with stems and leaves		25 3 00
	Smilax, muslin	Per y	rard, 30
	PINCHERS.		

2147 Steel, for flower makers' use ______ Each, \$0 25 Per doz., \$3 00

PAPER DECORATION—Continued.

DENNISON'S MATERIAL FOR PAPER FLOWERS—Continued.

FLOWER CENTERS.

	Per doz.	Per gross.
Poppy, part natural	\$0 25	<i>\$</i> 3 00
Rose	25	3 00
Daisy, large, yellow, hard	05	50
Daisy, " or brown, soft	05	40
Fuchsia Centers	20	2 00
Calla Lily "	60	
Poppy Buds	25	3 00
Pond Lily Stamens	05	
Violet "	. 03	******
Pink Centers	20	

VINES.

2149	In yard lengths of the following leaves: Holly, plain; holly, with berries; autumn;
	geranium, white edge; snow ball, spotted; snow ball, red and green; vine shaded
	green; ivy, plain; ivy, with berries; ivy veined, 3 sizes; ivy veined, large size only;
	ivy shaded greenPer yard, \$0 30
2150	Book of instructions, containing 78 pages profusely illustrated, entitled "Art and
	Decoration in Tissue Paper," with full directions for making all kinds of decora-
	tive articles and paper flowers, mailed free to our customers on application

WIRE LAMPSHADE FRAMES.

				E	ach.					Each.					Εe	ch.
No. 2, S	Square	, 12-	inc	h = \$0	50	No. 3, S	ix Cor	ner, 15-i	nch	.\$0 50	No. 4, N	Vave	, 15-	incl	h\$0	50
No. 2,		15	" "		50	No. 3,	"	18	"	60	No. 4,	4.4	18	66	*******	60
No. 2,	**	18	"		60	No. 3,	"	22	"	65	No. 4,	"	22	" "	*******	65



DRAWING.

Drawing Papers in Sheets.

WHATMAN'S DRAWING PAPERS.

EXPLANATION OF SURFACES.

"H. P." signifies "Hot Pressed," and has a smooth surface. Most used for pen and pencil drawing.

"N." signifies "Not Hot Pressed" or "Cold Pressed," and has a finely-grained surface.

Mostly used for pencil drawing and water color painting and crayon drawing.

"R." signifies "Rough," and has a coarsely-grained surface. Used for bold water color

painting.

111	ordering, mention surface desired.				
		Size.	Per sheet.	Per doz.	Per quire.
2151	Cap, H. P. and N	13x17	. \$0 04	\$ 0 40	\$ 0 65
2152	Demy, H. P. and N	15x20	05	60	1 00
2153	Medium, H. P. and N	17x22	08	85	1 35
2154	Royal, H. P., N. and R	19x24	10	1 00	1 75
2155	Super-Royal, H. P. aud N	19x27	12	1 30	2 25
2156	Imperial, 72 lbs. per ream, H. P., N. and R	22x30	14	1 50	2 75
2157	Atlas, H. P. and N	26x34	20	2 25	4 25
2158	Double Elephant, H. P., N. and R	26x40	25	3 00	5 00
2159	Antiquarian, H. P. and N	31x52	1 25	13 50	24 00

Special prices in ream lots.

For Whatman's Papers Mounted on Muslin, see Mounted Roll Drawing Papers.

WHATMAN'S EXTRA HEAVY DRAWING PAPERS.

		Select.			
		5	ize. Per sheet	. Per doz.	Per quire.
2160	Imperial, 90 lbs. per rea	u, H. P., N. and R2	2x30 \$0 20	\$2 30	\$4 25
2161	Imperial, 140 " "	H. P., N. and R2	2x30 30	3 50	6 50
2162	Imperial, 300 " "	N2	2x3080		
2163	Double Elephant, 260 lbs	per ream, N 2	6x40 75		

Note.—Whatman's papers are the finest in the world for water color, pen and ink and pencil work. The most salable sizes and weights in the above list are Nos. 2156 and 2161.

HARDING'S WATER COLOR PAPER.

Medium Rough, Good Tooth.

"RELIABLE."

A good German paper for ordinary drawing and sketching, will stand erasing, has a slightly grained surface and is suitable for crayon, pencil or ink work. In sheets.

		Size.	Per sheet.	Per quire.
2165	Сар		\$0 02	\$0.30
	Demy	I6x21	03	45
	Medium	17x22	04	65
	Royal	19x24	05	80
		19x27		
		21x30		
		27x40		

DRAWING-Continued.

"AMERICAN" SHEET DRAWING PAPER.

A Good Article at a Moderate Price.

		Per qu	ire.			Per	r quire.
2166	14x17	 \$0	20	19x27			\$0.60
	16x21		30	20x28			65
	17x22		45	22x30			80
	18x23 = -		50	27x40	- ×- ······		1 50
	19x 24		55				

Not sold in less than quire lots.

STEINBACH'S PAPER.

See page 163.

TINTED CRAYON PAPERS.

See page 163.

PASTEL PAPERS.

See page 174.

CHARCOAL PAPERS.

See page 161.

SUPERIOR TRANSFER PAPERS.

Also called "Impression Paper" and "Carbon Paper."

Blue, Black, Green, Red, Yellow, Purple and White.

2167	11x19 inche	'S	Per sheet, \$0	05	Per doz., \$0	40
	19x22 "			10	"	75

Transfer paper is used for transferring designs, drawings, patterns, etc. If the material on which you intend to work is dark, you select a light transfer paper, and if your markings are to be made on a light surface, you use black or some dark colored transfer paper. The transfer paper is placed face down on the surface upon which you intend to make the outline, and the pattern firmly secured over it. You then trace the lines with a hard point or pencil, and when removed the lines will be found reproduced in the color of the transfer paper used.

FINEST IMPORTED CELATINE.

	Used for Transferring and also f	or Decorative Purposes.	Per she	et
	Medium thick, 16x23 Thick, 16x23		\$0	25
9170	BLOTTING White, thin	Per sheet.		
2171	White, thick		1	50 50

WHITE MOUNTING BOARDS.

2173	3	sheets,	white	22x 28	#0 0 8	
2174	4	"	"	22x28	10	80
2175	6	"	£ f	22x28		90
2176	8	**	66	22x28	15	1 00

DRAWING-Continued.

BRISTOL BOARDS.

REYNOLD'S WHITE BRISTOL BOARD-Smooth Surface.

For Pen and Ink aud Pencil Drawing.
$\begin{array}{c ccccccccccccccccccccccccccccccccccc$
PATENT OFFICE BRISTOL BOARD—Plain. 2182 10x15-inch Per doz. Per gross, \$0 60 \$6 50
PATENT OFFICE BRISTOL BOARD—Printed with Border, Etc. Per gross. 10x15-inch \$0 85 \$8 65
SUPERFINE COLD-PRESSED BRISTOL BOARD. Each. Per doz. 2184 Size, 16x20, 3 ply
HEAVY SHACREEN MAT OR WATER COLOR BOARDS. These boards are made in four different tints and three textures, Rough, Egg-shell and
Torchon Surface. Light Blue, Light Grey, White, Buff.
2185 Rough
XX or Double, " " " " " 35 40 45 XXX or Treble, " " " " " 50 55 60
This is the very best material of which mats can be made. The Torchon Surface is the most desirable, and the popular thickness is XX.
ALOE'S WATER COLOR TABLETS.
Extra Thick. Faced with Whatman's Rough Paper.
Very Desirable for Water Color Painting.
2188 Size, 5x7 50 12 Size, 11x14 Fach. \$0 30 Size, 7x10 18 Size, 14x20 60
ALOE'S NOVELTY BOARD.
For Mats and Decorative Purposes. Beautiful Tints. Rough Surface.
2189 Size, 22x28, Pink, Blue, Cream white
WOOD PULP BOARDS.

2191 No. 25. 26x38

...Per bundle of 20 sheets, \$2 50

25 "

Roll Drawing Papers.

"IDEAL" DETAIL PAPER.

This paper has a pinkish tint which is very agreeable to the eye, is extremely tough and will not break in folding, and stands erasing perfectly. The best detail paper in the market,

	MEDIUM.		
2192	Per roll, 10 yards	42-in. \$1 25	48-in. \$1 50
	Per " 50 "	3 25	3 50
2194	Per " 100 " 5 00	5 50	6 00
	HEAVY.		
2195	Per roll, 10 yards	42-in. \$1 35	48-in, \$1.75
2196	Per " 50 "	3 50	4 00
2197	Per " 100 " 5 50	6 00	7 00

"APOLLO" DETAIL PAPER.

Made especially for us by the best mill and expert manufacturers in draughting paper. Especial attention has been paid to the erasing qualities. It has a slightly grained surface; it will take India ink and pencil well. We can recommend it as a considerable improvement over the ordinary manifla papers.

In Rolls of about 100 pounds, 12c. per pound.

	LIGHT.				
		36-in.	42-in.	48-in.	54-in.
2198	Per roll, 10 yards	\$0-75	\$1 0 0	\$1 20	\$1 50
2199	Per " 50 "	2 50	2.75	3 00	3 50
2200	Per " 100 "	4 00	4 50	5 00	6 00
	MEDIUM.				
		36-in.	42-in.	48-in.	54-in.
2201	Per roll, 10 yards	: \$1 00	\$1.15	\$1 40	\$1.75
2202	Per " 50 "	2 75	3 00	3 25	4 00
2203	Per " 100 "	4 50	5 00	5 50	7 00
	HEAVY.				
0004		36-in.	42 in.	48-in.	54-in.
2204	Per roll, 10 yards		<i>\$</i> 1 30	<i>\$</i> 1 65	\$2.00
2205	Per " 50 "	3 00	3 25	3 50	4 50
2206	Per " 100 "	5 00	5 50	6 00	8 00

Full Rolls only sold at pound price. Send for samples.

"APLEX" DRAWING PAPER.

A superior paper to that formerly listed as Duplex. Is the finest paper in the market for preliminary and general drawings and sketching. It will stand erasing perfectly, and take ink, pencil and water color well. Unlike other papers of similar kind, it will not break in folding. Its cream tint is agreeable to the eye, and will admit of much handling without soiling. In rolls of about 35-40 pounds.

2207	Full Rolls, 36 and 54 inches wide		Per pound,	\$0.25
2207a	Full " 42 inches wide		"	28
2208	Per Roll, 50 yards	36-in. \$5 50	42-in. \$7 50	54 in, \$9 25
	Per " 25 "		4 00	5 00
2210	Per " 10 "	. 1 25	1 65	2 00
2211	Per Yard	. 15	20	25

"PERFECTION" TRANSPARENT DRAWING AND SKETCHING PAPER.

This paper is specially made for sketching, transferring, etc. It is a white paper, sufficiently transparent to be used as a tracing paper for detail drawings. It is strong and tough, stands erasing by rubber and knife, and takes pencil, ink and color well. On account of its exceedingly low price, it will be to a great extent a welcome substitute for the manilla papers now used for drawing.

"RELIABLE."

A superior paper to that formerly listed as Universal. An almost pure white paper of good quality, with slightly grained surface, suitable for work in ink, color, pencil or crayon. It is used for general office work, preliminary drawings, and to a great extent for school purposes. Similar paper, generally offered under the name of "German Drawing Paper," cannot be confounded with our "Reliable."

			50-yard re	olls.	25-ya	ra.	10-yard.	er yara.
2215	36 inches	wide	\$ 6	50	\$3	50	51 50	\$0.20
2216	42 "	"	7	50	4	00	1 75	25
2217	54 "	66	10	00	5	25	2 75	30
		about 30 pounds to roll					Per poun	d, 35

"ANCHOR."

A very tough and pliable paper of a yellowish white hue, matchless for working drawings used out-of-doors or in the workshop, where drawings are under continuous rough handling. This paper has a sligntly grained surface similar to Whatman's; it stands erasing to the greatest extent

	50-yard r	olls.	25-yard.	10-yard.	Per yard.
2219	36 inches wide \$ 9	00	\$4 50	\$2 00	\$0 25
	42 " " … 10			2 50	30
	62 " " 11		8 50	3 75	40
	In Rolls, 36, 42, 62 inches wide			Per poun	d, 40

Full Rolls only sold at pound price.

"POLYCON" DRAWING PAPER.

A superior paper to that formerly listed as Paragon. It has all the high qualities of the paper we formerly carried, but is made of better material and has a superior finish; great care has been taken to make the Polygon paper the best roll drawing paper in the market. We guarantee it in every particular. This paper has stood every test to which it has been subjected, proving unsurpassed for general work. The color is white, the surface is the regularly pebbled, or egg-shell surface, and is equally adapted to general drawing in lines, wash or in water colors. It is extremely strong, tearing with difficulty, and standing erasing perfectly.

	•	_		50-yard rolls.	25-y	ırd.	10-yard,	Per yard.
9993	36-incl	wide	medium rough.	\$13 50	\$ 7	00	\$2 85	\$0 33
2224		"	(4	15 00	8	00	3 25	36
2225				19 00		00	4 20	47
2226		"		h 19 00		00	4 20	47
2227	58	"		24 00		75	5 40	65
2221	0.0	"		24 00		75	5 40	65
2220			thick rough				Per pour	nd. 45
	In roll	s. 36.	42, 58-inch wide .	**************************************	·······	*******	mr er Form	

"SUPER-SUPER."

Of English manufacture, smooth surface. This paper is what its name implies, and is made especially for us, and we consider it one of the finest papers that has ever been imported. Its surface cannot be surpassed for fine map, elevation or exhibition drawing. We know of nothing better.

9990	42-inch wide \$10 25 \$4 50 \$0 5)
	54 " 11 00 5 50 6)
2200	In rolls 42 58 inch wide Per pound, 5)

	"NORMANDIE" CONTINUOUS WHITE ROLL PAPER.	
2231	72-inch wide	0 \$1 25
	"STEINBACH" PAPER FOR SOLAR PRINTS, ETC.	
2232 2233	54-inch wide, medium, in rolls of 10, 20, 50 and 100 yards	Per yard \$0 34
	SHEET PAPERS MOUNTED ON MUSLIN.	
Mo trimme	unted sheet paper can be furnished with the muslin standing over on all sides o d to exact size of sheets, as desired. Please specify in ordering.	f paper or
	"Whatman's." Drawing Paper, Mounted.	
2234 2235 2236 2237	Royal 18x24-inch Imperial 22x30 " Double Elephant 27x40 " Antiquarian 31x53 "	45
	"Polygon." As described on page 246, No. 2223. Mounted, rough or smooth	Per sheet.
2238 2239 2240 2241		\$0 32 40 60
	ROLL DRAWING PAPERS MOUNTED ON MUSLIN.	
	In Rolls of 10 or 20 Yards.	
2242	"Reliable." As described under No. 2215, page 6.	
	In Rolls, 10 Yards. 36, 42, 54 Inches Wide.	
	Per roll	\$10 25
2243	"Anchor." As described under No. 2219, page 6.	
	In Rolls, 10 Yards. 36, 42, 62 Inches Wide.	
	Per roll \$7 00 \$8 25 Per yard 90 1 00	62-in. \$13 00 1 60
2244	"Polygon." As described under No. 2223, page 7.	
	In Rolls, 10 Yards. 36, 42, 58 Inches Wide.	
	Per roll 36-in. 42-in. Per yard 1 00 1 10	\$11 75
2245	"Polygon." Medium smooth.	
	Iu Rolls, 10 Yards. 58 Iuches Wide. Per roll Per yard	\$11-75 = 1-40
2246	"Polygon." Thick, smooth and rough surface.	- 10
	In Rolls, 10 Yards. 58 Inches Wide.	
	Per roll	

without shrinking.

DRAWING-Continued.

ROLL DRAWING PAPERS MOUNTED ON MUSLIN-Continued.

2247		Smooth	paper. A ver	y superior article	. Described under	No. 2229,
	page 7.			41, 53 Inches Wie	41-in.	53-in.
					\$9 00	\$12 00
	Per yard					1 40
2248	"Normandie."	Medium re	ough. Descri	bed under No. 22	31.	
		In Rol	ls, 10 Yards.	72 Inches Wide	•	
	Per yard					2 55
2249	It is pliable and able extent.	very stron In Rol	lg, takes pencills, 20 Yards.	il and ink well at 38 Inches Wide		a service-
	Per roll					
	Per yard	********				00
		TRAC	INC CLOT	H OR LINE	i.	
quality	of tracing cloth	Cloth or nade. We	Vellum. Thi	s cloth has supe lirect from the r	erseded all others as nakers. One side gl	the best lazed, the
other d		colls of 24	Yards. 18, 21	, 30, 36, 42 and 54	Inches Wide.	
		Per roll.	Per yard.		Per roll.	Per yard.
2250	18-inch	\$4 00 5 50	\$0 20			\$0 40 50 75
			TRACING	PAPER.		
			In Rolls and	Sheets.		
nal dra		iich blue p	rints can be ta	iken direct. It w	or the purpose of mak ill stand erasing and	
2251	Medium, 20 yard:					
2252	Medium, 10 "Heavy, 20 "	39 ''				4 00
$\begin{array}{c} 2253 \\ 2254 \end{array}$	Heavy, 20 " Heavy, 10 "	39 ''				
" C	Columbia" Tracing	Paper. A	good, strong	paper.		
2255	20 yards to roll, 4	3 inches w	ide			\$2 00
",	Argus'' Tracing Pa	per. Buff	color. Cheaj	o for details.		
$2256 \\ 2257$	100-yard rolls, 48 In full rolls, abou	inches wid at 75 pound	le ds		Per po	\$3 25 und, 18
"I	mperial" Tracing	Paper. Ve	ery fine. Wil	l not discolor.		
2258	Medium weight.	per roll of	20 yards, 39 ir	iches wide		\$3 75
2259	Heavy, "		20 '' 39			4 50

This paper has a bluish tiut, like tracing cloth, is transparent and tough, and will take ink

2.00

DRAWING-Continued.

TRACING PAPER—Continued.

"Alta" Tracing Paper	. Unglazed.	The best for detail or	full-size tracings.
----------------------	-------------	------------------------	---------------------

2260	In rolls, 54	inches wide	, 44	yards	 \$5	00
2261	In rolls, 54	4.6	22	1.6	2	75

"Vegetable." Very tough and transparent. The finest tracing paper made. It is a pure vegetable paper of fine, hard surface, silky appearance and finish.

T	Shee	4	01	
111	20116.6	tis .	Ou	١٧.

	Per sheet,	Per quire.
	Cap, 13x17 inches\$0 05	\$ 0 90
2263	Demy, 16x20 inches	1 20
2264	Royal, 19x24 inches	2 00
	Imperial, 22x28 inches	2 50
2266	Double Elephant, 28x42 inches 50	10 00
L	Per sheet.	Per quire.
" L	eather." Medium. Same as No. 2251.	
2267	20x30 inches \$0 15	\$2.50
2268		4 00
"(iermania." Ordinary quality.	
	Per sheet,	Per quire,
2269	20x30 inches	\$1 00

BLUE PRINT PAPERS.

2270 30x40 "

Specially Made for the Heliographic or Blue Process. Unprepared.

Aloe's Satino Helio is without doubt the best paper for blue process that has ever been introduced. It is made in France specially for us, of linen stock, and chemically pure. It has a perfect satin finish and takes the chemicals without absorption, and is a superior article to Blue Print Paper, formerly listed as Acme Helio or Helios.

ALOE'S SATINO PAPER-Mailing Weight.

Mailing Blue Process Paper. The toughest light-weight paper for mailing, folding or carrying in the pocket, or for use in shops. In rolls.

2271	24 inche	s wide,	50-yard	lroll		 	 - \$2	75
2272	30	6.6	50	4.6			 3	50
2273	36	6.	50				4	00
2274	42	1.4	50	"	 	 	4	50

ALOE'S SATINO PAPER-Medium Weight.

2275	24 in	ches wide	e, 50-ya	ard 1	roII		\$3 00	0
2276	27	"	50	"			. 3 50	0
2277	30	4.6	50	4 6			4 00	0
2278	36	4.	50	6.6			 4 50	0
2279	42	"	50			- X X	 5 00	0
2280	54	* *	50	4.6			6 50	0

ALOE'S SATINO PAPER-Heavy Weight.

2281	27 incl	ies wid	e, 50-ya	rd re	oll			\$ 4 50
2282	30	4.4	50					5 25
2283	36	4.4	50					6.00
2284	42	**	50	"				7 50
2285	54	**	50	"				10 00

ALOE'S PARCHMENT SATINO-Heavy Weight.

Very Tough and Strong.

2286	24	inches wide,	50-yard	roll S5	, ,	00
2287	30	4.4	50 '		; 1	00
2288	36	44	50 '		1	00
2289	42	6.6	50 '		3 1	00

BLUE PRINT CLOTH.

"Linaura," or Blue Priut Cloth or Fabric. A material of great value for use out-of-doors, in the rain, on buildings, or as permanent records; will make as good a print as paper, and is invaluable on account of its strength and great durability

UNPREPARED.

228998	roo men	es wie	1e, 10-y	aru re	011
2290	36	14	10	6 €	3 50
2291	42	4.4	10	4.6	4 25
					PREPARED.
2292	30 inch	es wide	e, 10-ya	d roll	1\$4 00
2293	36	6.6	10	4.6	4 25

short notice.

Our facilities for making blue prints are superior to any in America, at prices beyond compe-

Send us your tracings; we will guarantee satisfaction.

ALOE'S SATINO BLUE PROCESS PAPER.

Prepared Ready for Use.

We especially recommend our Satino Prepared Blue Print Paper, and will replace any of the same that proves unsatisfactory.

ALOE'S SATINO-Mailing.

		Width, 24-	in. 27-in.	30-in.	36-in.	42-in.
2295	PreparedPer roll of	10 yards, \$1	25 \$1 35	\$1 50	\$1 75	\$2 00
2296	PreparedPer "	50 " 5	50 6 00	6 50	7 50	9 00

ALOE'S SATINO-Medium Weight.

				Width,	24-in.	27-in.	30-in.	36-111.	42-in.
2297	Prepared Per	roll	of 10	yards,	\$1 25	\$1 50	\$1.75	\$2 00	\$ 2 25
2298	PreparedPer		50	4.6	5 50	6 50	7 50	8 50	10 00

ALOE'S SATINO-Heavy Weight.

		Width,	24-in.	27-in.	30-in.	36-in.	42-in.
2299	PreparedPer roll	of 10 yards,	\$1 50	\$1.75	\$2 00	\$ 2 25	\$ 2 50
2300	PreparedPer "	50 ''	6 50	7 50	8 50	10 00	11 00

ALOE'S PARCHMENT SATING.

	II.	idth, 24-in.	27-in.	30-in.	36-in.	42-in.
2301	PreparedPer roll of 10 yar	ds, \$1 75	\$2 00	\$ 2 25	\$ 2 50	\$ 3 00
2302	PreparedPer " 50 '	7 50	8 50	10 00	11 00	13 00

Through a more general introduction of blue printing, certain uses for it have been developed which make it desirable to have a cheaper, and yet good, paper than our Satino. We refer to prints for distribution, advertisements, etc. In order to meet this demand we are now offering another grade of paper; although not nearly so good as our Satino, is still equal to the majority of blue print papers now on the market.

CLIMAX BLUE PRINT PAPER.

				Width,	27-in.	30-in.	36-in.	42-in.
2303	Prepared	Per roll of	10	yards,	\$1 00	\$1 20	\$1.40	\$1.75
2304	Prepared	Per "	50	4.6	4 50	5 50	6 25	7 50

PERFECTION BLACK PROCESS PAPER.

Black Lines on White Ground.

Entirely New Process. Water Bath Only. Used the Same as Blue Print Paper.

We desire to call your attention to our "Perfection" Direct Black Process Paper, which fills a long-felt want. This paper is the only one made that requires no developing bath, as in other papers of this kind, and is used precisely as Blue Print Paper. The results obtained from this paper are better than any other, and the "Perfection" Black Print Paper never becomes bittle, before or after printing, as other Black Print Papers do. The lines will come out more distinct, and even the finest mark or shade will show on the print with a wonderful distinctness.

PREPARED "PERFECTION" BLACK PRINT PAPER.

2305	In	rolls of	10	yards	, 30 i	nches	wid	e	\$2	50
2306	Ιn		10	6.6	36	4.4			3	-00
2307	Ιn	4.4	10	"	42	6 4			. 3	50

SYMPATHETIC ERASING FLUID.

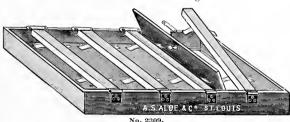
Red, White or Orange.

Per bottle.

Each

BLUE PRINT FRAMES.

Made of Hardwood with Brass Mountings and Cushion.



Frame Polished only. Plate Glass. 2309 20x24-inch.. \$ 6 75 \$10.75 2310 24x30 " 13 50 2311 28x36 11 00 18 00 2312 30×42 24 00 13 75 2313 36x60 " 22 0045 00

ZINC BATH TRAYS.

With Drain Pipe, Strong Rim and Wooden Braces.

			174011,
2314	20x24-i	nch	 \$3 75
2315	24×30	"	 4 50
2316	30x42		 6 00
2317	36x60	6 6	

"PERFECT." PROFILE PAPER.

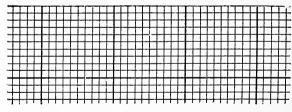
Unmounted, in Rolls of 50 Yards. Mounted, in Rolls of 20 Yards.

Transparent, in Rolls of 50 Yards.

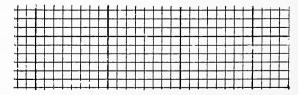
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2010	Perfect Profile Paper, plate A. 4x20 to 1-inch.	ard.
	Printed in Orange or Green, 22-inch wide, rolls of 50 yards	30
2319	Perfect Profile Paper, plate A.	
	Mounted on cloth, in rolls of 20 yards	75
2320	Perfect Transparent Profile Paper, plate A.	
	Printed on Orange only, in rolls of 50 yards	30
2021	Perfect Profile Paper, plate B. 4x30 to 1-inch.	
	Printed in Orange or Green, 22-inch wide, rolls of 50 yards	30
2322	Perfect Profile Paper, plate B.	
	Mounted on cloth, in rolls of 20 yards	75
2323	Perfect Transparent Profile Paper, plate B.	
	Printed in Orange only, in rolls of 50 yards	30

RULED CROSS-SECTION PAPER.



Perquire. \$1 00 Perquire. \$1 00 Perquire.



Drawing Books.

THE "SUPERIOR" SCHOOL DRAWING BOOK.

Interleaved with French Tissue Paper to Prevent Drawings from Blurring.

						Eac	n.	Per doz.
2326	Size, 738x1014,	12	leaves,	24	pages	50	15	\$1.50
2327	Size, 73 ax 1014.	24	6.4	48	44	:	30	3 00
2328	Size, 81 ax 11,	24	6.6	48			35	3 60

This book has a durable flexible cover, and will stand considerable rough handling. Suitable for pen, pencil or water color.

FOSTER DRAWING BOOK.

A Good Book at a Reasonable Price. For Pencil Drawing.

THE "STUDENT'S" SKETCH BOOK.

Superior Quality of Paper. With Canvas Covers. Suitable for Pen, Pencil or Water Color.



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		Per doz.		Per doz.
2330	Size, 4 x7\$0 30	\$3 00	Size, 8x10\$0 55	\$6.50
	Size, 5½x8	3 50	Size, 9x11	8 25
	Size, 6 x9 40	4 50	Size, 10x14	9 60

This is one of the best books made for the artist's use.

SKETCH BOOKS.-English Crayon.

Sketch Books Bound in Cloth, Leather Back, with Loop for Pencil.

Made of English Crayon Paper. Assorted Tints.



No. 2331.

	Each,	Each.
2331	Size, 4 x5½\$0 35	Size, 6½x 9½\$0 75
	Size, 41 ₂ x61 ₂	Size, 7½x10½ 1 00
	Size, 5½x7½	Size, 10½x15

SKETCH BOOKS WITH DESIGNS.

See Index.

SKETCH BOOKS-Whatman's Paper.

Bound in Cloth, with Loop for Pencil.



No. 2332.

0990	2	Each.	Each.
2332	3/2x5-inch	\$0 40	7x10-inch
	414 x512 "	50	9x11 ¹ 2 " 1 35
	5 x7 "	65	10x14 '' 1 75
	51.0x9 "	90	

VERE FOSTER'S DRAWING COPY-BOOKS.

New Edition. With Instructions, Designs and Paper to Draw On.

2333

FREE-HAND SERIES (20 Numbers).

- Al Elementary Easy Objects (Straight | E2 Simple F Liues). F1 Flowers
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- B1 Straight Line Objects (Flat).
- B2 Straight Line Objects (Perspective).
- C1 Curved Line Objects (Flat).
- C2 Curved Line Objects (Perspective).
- D1 Leaves from Nature-Simplest Forms.
- D2 Natural Foliage and Sprays.
- El Plants from Nature

- E2 Simple Floral Forms.
- F1 Flowers from Nature.
- F2 Flowers and Fruit.
- G1 Ornamental Leaves.
- G2 Ornameutal Foliage and Fruit.
- H1 Ornamental Objects (Simple).
- II2 Oruamental Objects (Advanced).
- I 1 Elementary Ornament.
- I 2 Floral Ornament, Pateras, etc.
- I 3 Authemion and Ornamental Forms.
- I 4 Advanced Outline Ornament.

2334

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- J1 Trees-Oak, Fir, etc.
- J 2 Trees-Beech, Elm, etc.
- J 3 Trees—Ash, Chestuut, etc.
- J4 Trees-Larch, Lime, Willow, etc.
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- K2 Laudscape—Sketches Boldly Shaded.
- K3 Landscape-Fully Shaded Drawings.
- K4 Landscape Highly Finished Sketches, etc.
- L1 Rustic Figures. By E. Duncan, R. W. S
- M1 Marine Objects—Boats, etc.
- M2 Fishing Boats, Coasters, etc.
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2335

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- 03 British Small Birds.
- 04 British Wild Animals.
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- 06 Horses (Racer, Pony, Mule).
- 07 Dogs (Seventeen Species).

- 0 8 Cattle, Sheep, Pigs, Goats, etc.
- 0 9 Cattle, Lambs, Ass, Foal, etc.
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- 011 Cats and Kittens.
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- 0 2 Human Figure in Outline.
- Q 3 Human Figure in Outline (Advanced).
- Q 4 Human Figure-Slightly Shaded.

2336

2338

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- R2 Practical Geometry (Circle, Ellipse, etc.)
- R3 Applied Geometry.
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- S2 Drawing to Scale-More Advanced.
- \$3 Drawing to Scale-Architectural.
- S4 Drawing to Scale—Building Details.
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- T2 Details of Tools, etc.
- T3 Working Drawings, Mechanics, etc.
- T4 Details of Machines, etc.

2337 PERSPECTIVE, MODEL DRAWING, SHADING (10 Numbers).

- Ul Perspective (Definitions, etc.).
- U2 Perspective (Picture Plane, Ground Plane).
- U3 Perspective (Circles, Pyramids, Objects).
- U4 Perspective (Squares, Cylinders, Objects). W1 Shading-Models.
- VI Model and Object Drawing (Simple).
- V2 Model and Object Drawing (Advanced). V3 Model and Object Drawing (Advanced).
- V4 Model and Object Drawing (Advanced).
- 2339 W2 Shading-Ornament.

2340 Z Rlank Exercise Rook

It is not much more than a decade since Mr. Vere Foster commenced the publication of the present series of drawing books for the people. Encouraged by the great success of his Writing Copy-Books, he conceived the design of similarly teaching drawing by the means of Drawing Copy-Books. He secured the services of best artists of the day, and succeeded in producing, after some years' labor and great expense, a series of upwards of fifty books, embracing almost every kind of art-teaching. The result has far exceeded the utmost hopes of the projector of the series. Within ten years, upwards of two millions of books were sold. They were approved by the South Kensington Museum authorities of London, and have been adopted by all the leading school boards throughout Great Britain.

The large sale which these books enjoy enables the publishers to go to press very frequently, and they have thus special facilities for making important improvements on the series.

The quality of the paper and printing have been much improved. Instructions have been added to each book, which will be of service to the teacher, and will be found to meet in a very special way the wants of those who desire to study drawing without a teacher.

PRANC'S OUTLINE PORTFOLIOS FOR CHILDREN.

With Directions for Coloring.

2340a 12 subjects in each Portfolio, on water color paper

Sketch Blocks.

SOLID SKETCH BLOCKS.

First Quality German Drawing Paper. Unbound.

Suitable for Pen, Pencil or Water Color Work.

		E	ach.	Each.	
2341	41 ₂ x 6	 \$0	25	7x10 \$0 50	
	6 x 9 =		40	10x14 80	
	9 x12		60	12x18 1 00	
	5^{1} gx 7	 	30	14x20	
		C	1	0.17	

Second Quality.

		Each,		Each.
2342 5	x 7		9x12	\$0 45
6:		25		60
7:	x10	30	14x20	1 00

WHATMAN'S SOLID SKETCH BLOCKS.

Made of best quality Whatman's Drawing Paper, in three finishes, viz.: hot-pressed or smooth, cold-pressed with slight grain, and extra rough for water color painting. The paper is so compressed as to form a solid block; by running a knife around the edge each sheet can be easily separated.



			2343	2344
		Size.	Unbound.	*Bound in Portfolio.
16mo.	Roya	1	\$0 30	\$0 75
8vo.	"	6 x 9	55	1 20
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Half	"	12 x18	1 75	3 00
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16mo.	4.6		40	90
8vo.	"		75	1 50
4to.	"	10 x14 (the most salable size)	1 40	2 25
Half	"		2 50	3 75

The dealer should carry the unbound only, as there is little call for the bound blocks.

WHATMAN'S SOLID SKETCH BLOCKS.

Made of Whatman's best Imperial Drawing Paper, extra heavy (140 pounds). Hot-pressed, cold-pressed and rough. Expressly for water color work.

	Size,								h.
2345	16mo. 1	[mperial	l	5	x 7		\$0	7	70
	Svo.	"	***************************************	7	x10	***************************************	1	2	25
	4to.	44	1	0	x14		2	3 5	50
	Half		1					1 5	

"LA FRANC" PAD.

	For Pencil.									
2346	White	Paper,	100	leaves,	size,	6x9	\$0 1	0	\$1 C	00
	White	6.6	225	"	" "	6x9		5	1 8	

"LITTLE WOMEN" TABLETS.

				For Pencil.	
					Per doz.
2347	White,	90 leaves,	size, 6x9	\$0 08	\$0 75
	White	190 "	44 Ge 9	12	1 35

^{*}The binding has cloth sides and back, with a pocket and loop for pencil inside. The portfolio will last for a number of blocks,

SOLID CHARCOAL PAPER SKETCH BLOCKS.

Fine Quality.

:	2328	9x12 inchesEach, \$0 5	0 12x18 inches Each, \$0.85
		Extra Fine Quali	ty—Michalet Paper.
:	2329	9x12 inches	12x18 inches Each, \$1 00

PEN AND INK SKETCHING TABLETS.

					_	- 1	lach.	Per d	oz.
2350	Commercial	size,	60	sheets		\$	0 30	§ 3	60
2351	Packet	6.6	60	4.6			40	4	80
2352	Letter	1.6	60	4.6			60	7	20

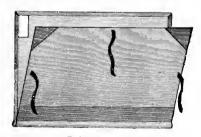
HOCARTH'S DRAWING TABLET.

SOLID PASTEL BLOCKS.

See page 175.

PORTFOLIOS.

Leather Backs and Corners, Cloth Sides, Inside Flaps.



2355	12x16 inches	19 x25 inches	3 00
2356	Each, 11x16 inches \$0.75 14x18 90 17x21 1.00	19x25 inches	

ALOE'S SCHOOL PORTFOLIO.

Very Strong.

Lead Pencils.

A. W. FABER'S MAKE.-Imported.

	Each.	Per doz.	Per gross.
2358	Round, gilt, black polished, Nos. 1 to 4	\$0 60	\$ 7 20
2359	English, polygrades, round, silver stamped, natural polish, 11		
	grades, from 4B to 6H	60	7 20
2360	Hexagon, gilt, red polish, Nos. 1 to 5	85	9 90
2361	Siberian, hexagon, gilt, natural polish, BB to 6H	1 25	15 0 0
2362	Siberian, " " " 3B and 4B	1 50	18 00
2363	Siberian, " " 6B	1 75	21 00
2364	Artists', hexagon, with movable leads, Nos. 1 to 5, large	2 10	
2365	Artists' Leads for above Nos. 1 to 5, 6 leads in box	3 90	
2366	Siberian, Artists', hexagon, gilt, natural polish, with movable		
	leads, 2B-6H	3 00	
2367	Siberian, Artists', hexagon, gilt, natural polish, with movable		
	leads, 6B	3 75	
2368	Siberian, Artists', [hexagon, gilt, natural polish, with movable		
	leads, 3B and 4B	3 75	
		• ••	Per doz.
		Per box.	boxes.
2369	Siberian, Artists', leads for above, 6 leads in a box, 2B to 6H	\$0 65	<i>\$</i> 7 50
2370	Siberian, " " " 3B to 4B 3B	75	8 25
2371	Siberian, " " " 6B 68	85	9 75
2372	Siberian, " hexagon, gilt, natural polish, with movable leads, doub	le,	
	with two ends, for architects, F and HH	40	4 50
2373	Siberian, Artists', hexagon, gilt, natural polish, with movable leads, doub	le,	
	with two ends, for draughtsmen, BB and HB	50	4 50
2374	Faber's Crayon Leads, 6 in a box		2 00
2375	Holders for same.		4 20

FABER'S PENCIL BOXES.



							I	er be	x.		doz. xes,
2376	*With	4	pencils,	round, gi	lt, paper	boxes	, Nos. 1 to 4	\$0 3	5	\$ 3	75
2377	With	õ	4.6	English,	wooden	boxes,	H to 2B	6	0	6	75
2378	With	7	6.6	+ 4	4.6	6.6	HH to 3B	7	5	8	10
2379	With	10	4.1	1.6	4.6	6.4	4H to 4B	. 9	0	9	75
2380	With	õ	4.6	4.4	4.6	* *	with knife and rubber	1 0	0	12	$37\frac{1}{2}$
2381	With	. 5	"	Siberian,	hexagor	n, gilt,	H to 2B	1 0	0	12	00
2382	With	. 7	"	4.6	4.6	" "	2H to 3B	1 2	5	15	00

^{*}The best selling set in the market.

DRAUCHTSMEN'S LEAD PENCILS.



No. 2383.

The Aloe Detail Pencils are particularly adapted for detail and general drawing. They are moderate in price, and, being hexagon in shape, will not roll off the drawing board.

FINEST SIBERIAN LEAD PENCILS.

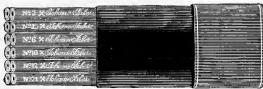
	I INLO I GIBERIAN ELAD I ENGILO.	
	Johann Faber's, hexagou, Siberian Pencils, 6B to 6H	
	HE-ns 2 % jonann paner's liberian lead pencil	
		Each.
2388	Artists' Pencil for Adjustable Leads, single point, Siberian	\$0 25
2389	Artists' " Nos. 3 to 5	20
2390	Artists' " double point, Siberian	35

FABER'S WAX CRAYONS, OR CRETA LAEVIS PENCILS.

In Pull-off Boxes.

For Coloring Drawings and Details.





No. 2391.

				Ea	ch.	1					Ea	ich	ı.
2391	No. 6.	Assorted	color	s\$0	75	No.	24.	Assorted	color	s	.\$2	2	5
	No. 12	4.4	44	1	25	No.	36.	"	" "		. 3	2	5
	No. 18.	6.6	"	1	75	No.	48.	**	**		. 4	0	0

ARTISTS' LEADS.



No. 2392.

COLORED SCHOOL WAX CRAYONS.

For Coloring Maps, Pictures, Sketches, Etc.



No. 2394.

Per box. boxes. \$1 20

e an

2394 School Crayons, in wood, color of polish shows color of crayon, 6 colors....\$0 10 \$1 2

Every dealer should carry this box. It sells at sight, and is a capital article in every way.

DIXON'S AMERICAN CRAPHITE ARTISTS' PENCILS.

Packed in handsome white-watered paper, gilt-trimmed boxes, with black and gold labels. One dozen in a box, three dozen in a carton.

These leads are extra fine and perfectly graded. The hard grades are perfect for artists, architects, draughtsmen and engineers, and the softer and medinm grades are unequaled for art work. They are indorsed by members of the National Academy of Design, New York, designers, drawing teachers, mechanical engineers, and artists generally.

They are made in hexagon shape only, beautifully finished in the natural color of the cedar wood, and are in ten grades of leads, as follows, viz.:

wood, and are in ten grades of reads, as for	Similar Grade to the
Dixon's Grade Stamps.	European Stamp of
V V S-Very, very soft	
V S-Very soft	(B B and No. 1)
S-Soft	(B)
S M—Soft medium	(H B and No. 2)
M B-Medium black	(F and No. 3)
M-Medium	(H)
M H-Medium hard	(H H and No. 1)
H-Hard	
V H—Very hard	
V V H-Very, very hard	(Н Н Н Н Н)
2395 Dixon's "Artists" Hexagon Penc	ils



No. 2396.

We believe this crayon to be superior to anything in the market for like purposes. Its lead is tough and has a deep, rich, black color.

	Ea	ich.	Per doz.
2396	Dixon's Sketching Crayon\$0	10	\$1 00
2397	Dixon's Crayon Pencils	10	1 00



THE "IDEAL" PENCIL SHARPENER.

The most perfect peucil sharpener ever invented, giving a fine point without breaking the lead. 2398 "Ideal" Pencil Sharpener....Each, \$0.20



RUBBER AND PAPER CLEANER.



No. 2399.

2399 Red Moulded Rubber and Paper Cleaner, 2^3_8 x 1^5_8 -inch

\$0 25

SPONCE RUBBER FOR CLEANING DRAWINGS.



No. 2	100.
-------	------

2400	Sponge F	tubbei	r, I,	2 x2x1-1n	ch	 Per piece, \$0	35
2401	Sponge	6.1	3	x2x1 '		 4.6	60

DAVIDSON'S PATENT VELVET RUBBER.





No. 2404.

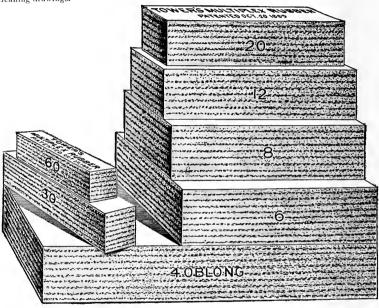
						Nos.	4	8	12	16	20
2402	Patent	Velvet	Rubber,	flat		Each,	\$0 40	\$0 25	\$0 20	\$0 ₁₅	\$0 10
2403	Patent	4.6	**	wedge:	shape	"		25	20	15	10
2404	Patent	"	44	oblong	shape	"		25	20	15	10
2405	Pateut	"	Type-wr	iter Era	aser				20	15	10
2406	Patent	Archite	cts' Rub	ber, flat		. "		• · · · · · ·	25		15
2407	Patent	"	4.6	ob1	ong	. "			25	*******	15

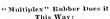
We have had frequent requests from architects, artists and dranghtsmen to make an erasive rubber that would clean and erase the marks from, and not affect the peculiar surface of their paper, as the ordinary erasive rubber is liable to do. We have produced this Architect Rubber from a selected stock and confidently offer it for the purpose desired, while its durability will be found to be superior to anything ever offered.

TOWERS' MULTIPLEX RUBBER ERASER.

A New Article That Removes Pencil Marks Without Smoothing.

A superior rubber for artists, architects and engineers, as it removes the pencil marks without affecting the surface, as is usual with most erasing rubbers. It is also an excellent rubber for cleaning drawings.







These cuts show the construction and merits of the "Multiplex" rubber. Its porous nature, being full of air-holes, never allows it to harden like ordinary rubber, and makes it hug the paper and remove all pencil marks without smooching.

All Other Rubbers Do it This Way:



				Each.					Each.
2108	No. 4	Multiplex	Rubber	50.75	No. 12.	Multiplex	Rubbe	r 8	0 25
2100	No. 6.	**	16	50	No. 20.	"	6.4	*	15
	No. 8	44	"	40	No. 30.		**	*******	10

INK AND PENCIL ERASERS.





933333333333333333333333	
No. 2409.	No. 2412.
2409 A. W. Faber's Artists' Rubber Per cake, §	\$0 10 \$0 15 \$0 20 \$0 25 \$0 50
2410 A. W. Faber's Black Rubber	Per cake, 20 25 50
2411 A. W. Faber's Ink Eraser	
2412 A. W. Faber's " large	
2413 A. W. Faber's " extra large	~~ 20
2414 Ink and Pencil Eraser, in wood	TIONA A B E.R.
E. FABER'S PARA PENCIL RUBBER.	ERASER NIK ER

No. 2416.

- **4**

2416 Para Pencil Rubber...... Per stick, £0 05

\$0 10 \$0 15 \$0 20 \$0 25

No. 2415.



No. 2417.

2417 Cabinet Pencil Rubber

Per stick, \$0 10 \$0 15 \$0 20 \$0 25

"APEX" PENCIL, INK AND TYPEWRITER ERASER.

Something New. Cheap. Lasting.



No. 2418.

The rubber of this eraser is stretched over a hard bone center, which does not allow the eraser part to yield; thus, a single line or letter can be erased without blurring the surrounding lines or letters. The best selling rubber on the market.



Triangles.

mangies.



	FEARWOOD	IMIANGEES	1 raineu	Open
		Center.		
No. 0410				

					E	ach.	1						E	ach
2419	4-	inch	, 30x60	degree	s\$0	15	2425	4-	inch	, 45×90	degree	s	\$0	15
2420	6	4.6	4 6	4 4		20	2426	6			4.4			20
2421	7	66	4.6	4.6		25	2427	7		4.6	4.4			25
2422	9	46	" "	4.4		30	2428	9	4 4	1.6	4.6			30
2423	11		4.6	64		35	2429	11	4.6	4.6	4.6			35
2424	14	"	4.6	f 4		40	2430	13	66	* 4	6.6			45



MAHOCANY TRIANCLES-Ebony Lined.



						Each.	1							Each.
2431	7-	inch	, 30x60 (legree	S	 0 50	243	37	6 -	inch,	, 45x90 d	egree	S	50 50
2432	9	4.6	4.4	6.6		 60	243	38	71/2	4.6	44	4.4	= ===	60
2433	11	4.6	"	6.6		 70	243	39	9	4.6	4.6	4.4		70
2434	14	4.4	4.6	6.6		 90	244	10	111/2	**	4.6		*****	90
2435	17			6.4		1 10	244	11	14	**	**	4.6		1 10
2436	20	**	**	6.6		1 50	24.	12	16	6.6	44	66		1 50

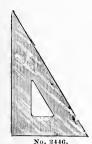


HARD RUBBER TRIANCLES.

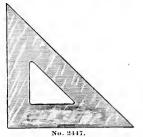


2443 Hard Rubber Triangles, 30x60 degrees:

		,										
Inches, 4	5	6	7	8	9	10	11	12	13	14	15	16
Each\$0 20	25	30	35	45	50	60	70	80	90	1 10	1 25	1 50
** 1 70 11 77	,		17 071									



TRANSPARENT "AMBER" TRIANCLES.



THE ADVANTAGES OF TRANSPARENT
"AMBER" TRIANGLES ARE:

They will allow of more rapid accurate work, owing to their transparency; they do not assimilate dust; they are nearly unbreakable; they keep their edges like metal tools; in fact, they have every possible advantage over wood and rubber.

2446 Transparent "Amber" Triangles, 30x60 degrees: 9 10 12 13 1.4 15 16 18 Inches..... 7 2 15 2 85 2447 Transparent "Amber" Triangles, 45 degrees: 5 6 10 11 12 13 14 18

METAL TRIANCLES.

PROPERCE P. I

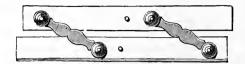
No. 2449.

	No. 2448.	No	, 2449.		
2448	Steel Triangles, nickel-plated, open center, 30x60 degrees: Inches 6 Each \$3	7 3 75	8 4 00	10½ 4 50	15 6 50
2449	Steel Triangles, nickel-plated, open center, 45 degrees: Inches 5 Each \$3 25	61g 3 75	8 4 50	10 5 50	$^{12}_{6\ 50}$
2450	Steel Triangles, nickel-plated, solid, 30x60 degrees: Inches Each		21 \$0 75	3 85	$\begin{smallmatrix}4\\1&00\end{smallmatrix}$
2451	Steel Triangles, nickel-plated, solid, 45 degrees: Inches				$\frac{2^{1} \zeta}{1 \ 00}$
2452	$ \begin{array}{llllllllllllllllllllllllllllllllllll$	8 3 00	$\begin{smallmatrix}10\\4&00\end{smallmatrix}$	$\begin{smallmatrix}12\\5&00\end{smallmatrix}$	$^{14}_{6\ 50}$
2453	German Silver Triangles, open center, 45 degrees: 5 Inches 5 Each \$2 50	6 2 75	8 4 00	$\begin{array}{c} 10 \\ 5 \ 00 \end{array}$	$^{12}_{6\ 50}$
2454	Aluminum Triangles, open center, 30x60 degrees: Inches 6 8 10 Each \$2 50 3 00 4 00	$\frac{11}{4}$ 50	$\frac{12}{500}$	13 5 75	$\begin{smallmatrix}14\\6&50\end{smallmatrix}$
2455	Aluminum Triangles, open center, 45 degrees: Inches 5 7 8 Each \$2 50 3 50 4 60	9 4 50	10 5 00	11 5 75	$^{12}_{650}$

The Aluminum Triangles are about one-third the weight of Steel or German Silver Angles, and much cleaner.

Note.-For more extensive line of drawing instruments, see our "Mathematical Catalogne,"

FOLDING PARALLEL RULES.



EBONY FOLDING PARALLEL RULES, BRASS BARS.

Nos	2456	2457	2458	2459	2460	2461
Inches	6	9	12	15	18	24
Each	\$0 25	50	75	1 00	1 25	2 00

HARD RUBBER FOLDING PARALLEL RULES, NICKEL-PLATED BARS.

These do not warp by changes of atmosphere.

Nos	 2462	2463	2464	2465	2466	2467
Inches	 6	9	12	15	18	24
Each	 §0.75	1 00	1 25	1 50	1 75	2 50

TRANSPARENT AMBER FOLDING PARALLEL RULES.

Nos	2468	2469	2470	2471	2472	2473
Inches	6	9	12	15	18	24
Each	\$0.85	1 25	1 50	1 75	2 25	3 00

ROLLING PARALLEL RULES, EBONY.



No. 2474.

Each

Fach

3		5
2475 Ebony " " 12 " "	2	อั
2476 Ebony " " 15 " "	0	0
2477 Ebony " " 18 " "	0	0

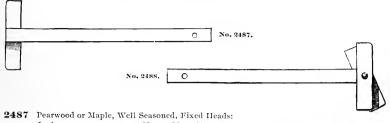
ROLLING PARALLEL RULES, HARD RUBBER.

								E	ich.
2478	Rubber	Rolling	Parallel Rule	, 9	-inch	, nickel-plated	mountings	\$3	50
2479	Rubber	4.4	16	12	"	" "		4	25
2480	Rubbbr	14	* *	15	"	"	"	5	00
2481	Rubber	"	16	18	* *	* *	**	6	00

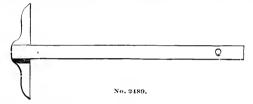
TRANSPARENT AMBER ROLLING PARALLEL RULES.

2482	Amber	Rolling	Parallel Rule,	9-1	iuclı,	nickel-plated	mountings	\$ 4	00
2483			**	12		"	"	 4	75
2484			4.6	15	4.6		4.6	 5	75
2485			* *	18	4.4	4.4	4.6	 7	50
2486			"	94	6.4	* *	**	 9	50
	Amber								

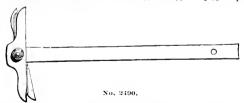
T SQUARES.



Inches 15 24 30 36 42 48 Each \$0 30 40 45 50 65 7.5 1 00 1.50 2488 Pearwood or Maple, Shifting Head: Inches ... 15 18 21 24 30 36 42 48 60Each 85 95 1 00 1 15 1 35 1.60 2 25



2489 Maple Blade, Black Walnut Fixed Head:



 2490
 Maple Blade, Black Walnut Shifting Double Head, with Brass Milled Head Swivel:

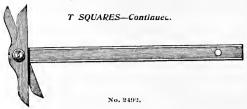
 Inches...
 18
 21
 24
 30
 36
 42
 48
 54

 Each......
 \$1
 00
 1
 10
 1
 25
 1
 35
 1
 50
 1
 75
 1
 85
 2
 25



2491 Hardwood Lined Blade, Black Walnut Fixed Head;

Indhes	24	30	36	42	48	54	60	72
Each	\$1 00	1 10	1 25	1 50	1 75	2 25	2.75	4 00



2492 Hardwood Lined Blade, Black Walnut Shifting Double Head, with Fine Brass Milled Head Swivel: Inches 24 30 36

3 50



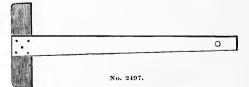
2493 Mahogany Head and Blade, Ebony Lined, Fixed Head: Inches 24 Each \$1 15 36 54 1 50 1 25

Mahogany Head and Blade Transparent "Amber" Lined, Fixed Head: 2494 Inches 24 30 36 42 60 2 00 3 25 4 50 5 50 2 50 3 75 Each.....



2495 Mahogany Head and Blade Ebony Lined, Shifting Double Head, with Fine Brass Thumb-Screw and Washer: 30 36 54 Each______\$2 00 2 35 2 65 3 00 3 50 4 25

Mahogany Head and Blade Transparent "Amber" Lined, with Shifting Head: 2496 Inches 24 30 Each \$2 50 3 00 36 3 75 42 54 60 4 25 5 00 6 75



2497 Mahogany Head and Blade, Tapered, Ebony Lined, Fixed Head: Inches 30 49 48 54 36 2 00 2 50 3 25 4 00 Hardwood Blade, Tapered, Black Walnut Fixed Head: Inches ... 24 30 48 1 75 2 00

\$1 00 The blade is tapered and very wide at the base, to prevent spring at the further (free) end. The drawing edge is in line with the middle of the head.

1 20

DEANE'S PATENT ADJUSTABLE T SQUARES.

LIMITED ADJUSTMENT.

Some of the special advantages of limited T squares are:

- 1. They can be instantly adjusted to conform with existing lines of drawing, which are fre quently disturbed by atmospheric changes; this makes them invaluable for tracing. The adjust ment is accomplished by loosening the jam or outer nut on the regulating screw and bringing the blade to the desired position with the vernier or inner nut. It is then locked with the jam nut, making the head as rigid as if made of one piece.
- 2. The inner or bearing head, being in no place confined, will, if affected by the weather, shrink or expand equally its whole length and remain straight, which the heads of common squares, under like conditions, cannot do.
- 3. The position of the blade is such that when necessary to work near the lower edge of the drawing board, a bearing of at least one-half the length of the head is retained.



No. 2499.

2499	Deane's Limited T Square,	Maple Blade, W	alnut H	ead:				
	Inches	24	30	36	42	48	54	60
	Each	\$1 20	1 35	1 50	I 60	1 75	2 25	2-50
2500	Deane's Limited T Square,	Ashwood Blade,	Maple	Liued,	Walnut !	Head:		
	Inches	. 24	30	36	42	48	54	60
	Each	\$1 55	I 65	1 75	2 00	2 25	2 50	3 00
2501	Deaue's Limited T Square,	Maliogany Blade	and He	ead Ebo	uy Line	1:		
	Inches	24	30	36	42	48	54	60
	Each	\$1 80	2 00	$^{2} 15$	2 35	2 50	2.75	3 25

UNLIMITED ADJUSTMENT.

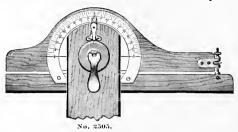
These squares, while retaining the same adjustment, are provided with a new and improved swivel connection, which gives them an "unlimited" range of angles. The swivel, being a combination of screw and cam, permits any required degree of pressure on the clamp, and will hold the blade firmly in any position, without the liability of slipping. They are designed to meet requirements of surveyors, civil engineers, map makers, and all who have occasion to use a shifting head square.



No. 2502

2502	Deane's Unlimited T Square	, Maple Blade	, Waluu	t Head:				
	Iuches	24	30	36	42	48	54	60
	Each			2 10	2 25	2 50	2.75	3 00
2503	Deane's Unlimited T Square	Ashwood Bla	de, Mar	ole Lined	Walnut	Head:		
	Inches	24	30	36	42	48	54	60
	Each				2 50	2 75	3 00	3 50
2504	Deane's Unlimited T Square	Mahogany H	ead and	Blade, F	bony Li	ned:		
	Inches		30	36	42	48	54	60
	Each	\$2.25	2.50	2 65	2.85	3 00	3 25	3 75

PROTRACTOR OR "CLIMAX" "T" SQUARES.



We claim for our "Climax" or Protractor "T" Squares the same superiority accorded our other make of squares. Without the loss of accuracy, we gain the advantage of our quick-acting clamp, by using the Micrometer Adjustment only, to correct the variations in a swinging adjustment. After the blade is clamped for this purpose we use an especially designed protractor, attached to the auxiliary or bearing-head, having its center common with that of the stud on which both blade and bearing-head swing. The adjusting screw, being at extreme end of head, secures an adjustment positive, yet of extraordinary sensitiveness.

In addition to the adjustments of blade and protractor, the pointer has another and independent adjustment compensating for inaccuracies in drawing boards, and enables the user to verify his square, having only to adjust the blade to conform with an established base line, or to square the blade with the head, using a carpenter's try-square for that purpose, and adjusting the pointer to zero, with the two small set screws at opposite end. This is an entirely new feature, and its value is obvious.

2505	Mahogany, Ebony Lined Blades and Head, Polished, Nickel	Mountings:		
	Inches	30	36	42
	Each	\$5 50	6 00	7 00

STRAIGHT EDGES OF WOOD, RUBBER AND AMBER.

	Inches	. 1	18	24	30	36	42	48	54	60
	Each	\$0	20	25	30	40	50	75	1 00	1 25
2507	Hardwood Lined, Square Edges	, Thin:								
	Inches	24	30	36	42		48	54	60	72
	Each	\$0.40	50	70	85		1 15	1 50	2 00	3 00



No. 2508.

2508	Mahogany, Ebony Lined, S	quare F	dges:						
	Inches	24	30	36	42	48	54	60	72
	Each	\$0 55	70	1 00	1 25	1 60	2 00	2 50	3 50



No. 2509.

2509	Hard Rubber, Straight Edges, Square	Edges:						
	Inches	12	15	18	24	30	36	42
	Each	\$0 35	40	50	75	1 00	1 50	2 00

DRAWING BOARDS.

Made With the Utmost Care, of Selected Narrow and Thoroughly Seasoned Strips.



No. 2910.

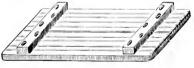
2910 Pinewood, with Two Drawing Surfaces and Side Ledges:

Inches	12x1	$7 - 15 \times 21$			
Each	50 7	0 90	1 25	1 50	1 75



2911 Pinewood, with Hardwood Ledges Dovetailed into the Board to Allow Contraction and Expansion:

Inches					
Each	. \$1 75	2 50	3 75	5 00	6 50



No. 2912.

Pinewood, with hardwood ledges screwed to the back; the screws pass through the ledges in oblong slots with metal bushings, which fit closely under the heads and yet allow the screws to move freely when drawn by the contraction of the board. A series of grooves is sunk in half the thickness of the board over the entire back.

To make the working edge perfectly smooth, allowing an easy movement with the square, a slip of hardwood is let into the end of the board. The slip is sawed apart at about every inch to permit contraction.

2912	Inches	20x26	23x31	31x42	36x55	42x60
	Each	\$2.75	3 25	4 50	6 50	8 00

Larger drawing boards of any size and style made to order.

Note. - See Aloe's Mathematical Catalogue for more complete list.

ALOE'S "CEM" ADJUSTABLE AND FOLDING DRAWING TABLE.



Fig. 1.-Table Open.

Fig. 2.—Table Closed.

The above cut shows a new and desirable form of table, embracing, as it does, all the essential points of the higher priced tables in the market at a very small cost. Its advantages are, viz.:

- lst. Height can be raised and lowered by spreading the legs; a spring bolt, shown in cnt, clamping same at height desired.
 - 2d. Board can be set any incline or angle.
- 3d. Folds up, occupying little more space than an ordinary board, a great advantage when a table is not used constantly, as it can be put out of the way or set up in a few minutes.

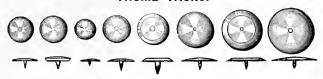
4th. It is the cheapest, and at the same time the best made, table in the market, the frame being made of hardwood (the legs being 1½x3 inches), the board of well-seasoned pine wood, varying in thickness from 1½ inch to 1½ inch, according to size. Each table is furnished with instrument drawer 12x14 inches. All parts are put together and bolted in the most approved manner, making it thoroughly indestructible.

2913	Size of	board,	26x32 i	nches	 F	rice,	\$ 7	50
2914	Size	4.6	30x36	4.6		4.6	9	00
2915	Size	t t	36x48	4 6			11	00
2916	Size	6.6	42x60	4.4	 	4.6	13	00
2917	Size	6 1	48x66	4.6	 	4.6	15	00

Special sizes to order.

Note.—An extensive line of drawing tables will be found in our Mathematical Catalogue.

THUMB TACKS.



"ACME" FINE GERMAN SILVER TACKS.

Steel Points, Screwed in and Riveted,

The "Acme" Thumb Tacks are made by hand with great care. They have best hardened steel pins, nicely proportioned in thickness and length, so as not to bend, which are SCREWED and riveted into German Silver heads with fine thin edges, offering no obstruction to T square or triangle to slide over.

	_				F	er doz.							P	er doz
2918	Round I	Iead	7/16-	inch	diameter	\$0 60		2922	Beveled I	Head	l, ⁷ /16-	inch	diameter	\$0 60
2919	Round	4 6	12		4.6	70		2923	Beveled	"	12	"	4.4	70
2920	Round	4.6	9, 36	6.6	4.4	80		2924	Beveled	4 6	9 16	4.6	4.6	80
2921	Round	"	5/8	" "	4.4	90	1	2925	Beveled	"	58	"	"	90

" PERFECTION" GERMAN SILVER TACKS.



This tack, as shown in the cut, is made on an entirely new principle, preventing, as it does, the pin from coming through the head, as the old style riveted head tack was liable to do. The pins are of steel and well made; the heads are German Silver, with fine edges. We can recommend them as a good tack at a moderate price

					F	er doz.	1						Per	doz.
2926	Round	Head,	3 ₈ -i	nch	diameter	\$0.30		2931	Beveled	Head,	3 ₈ -i	iuch	diameter \$0	30
2927	Round	4.6	$7/_{16}$	"	**	35		2932	Beveled	4.6	$^{7}/_{16}$	4 6	4.4	35
2928	Round	4.6	10	1.5	**	40		2933	Beveled		12		16	40
2929	Round	"	9/16	"	**	45	1	2934	Beveled		$^{9}/_{16}$		**	45
2930	Round	**	58	"	44	50		2935	Beveled	"	58	"	* *	50

"PERFECTION" BRASS TACKS.

Steel Points, Riveted.

2936	Round 1	Head,	3/8-	inch	diameter	[Per dozen,	§0 15
2937	Round	6.4	1/2	4 4			. "	20
2938	Round	4.6	5 8	4.4	1.6			25

STEEL STAMPED TACKS.

Made of One Piece of Steel. A Portion of the Head Forming the Pin.



2939	Round	Head,	5/16-	inch	diamete	er	Per dozen	, \$0 10	Per box	of 100), \$0 50
2940	Round	4.4	36	"	4.6		**	12	4.6	"	75
2941	Round	* *	10		4.6			15	4.4	4.4	1 00

Drawing Instruments.

NICKEL-PLATED INSTRUMENTS.

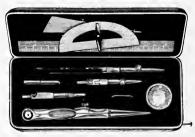
For School Use.



No. 2942.

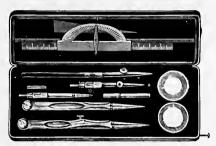


2943 Containing compasses, 412-inch, with pen and pencil points, box of leads and color dish Each, \$0 60



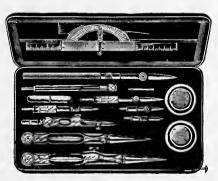
No. 2944.

NICKEL-PLATED INSTRUMENTS-Continued.



No. 2945.

- **2946** Same as 2945, but compasses 5 12-inch instead of 4 12-inch " 1 25



No. 2947.

NICKEL-PLATED SCHOOL DRAWING INSTRUMENTS.

This is a New Line of Low-Priced Instruments, and will be Found Vastly Superior to the

French Brass Instruments Usually Listed by Most Dealers,

and at a Lower Prec.

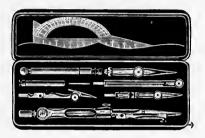


		41 <u>í</u> - i	n. 5%	in,
2948	Plain Divider, rivet head	\$0 I	15 \$0	20
2949	Plain " screw "	2	20	25
2950	Compasses, with pencil point	8	30	40
2951	Compasses, " pen and pencil point	4	15	60
$\boldsymbol{2952}$	Compasses, " " and lengthening bar	Ę	55	65
2253	Ruling Pen, 5-inch, ebony handle		Each,	20
$\boldsymbol{2254}$	Ruling " 5½" bone "		"	30

CERMAN SILVER INSTRUMENTS.

For School Use. Good Quality at Moderate Price.

The cases are closed by a rod passing sideways through the box. Dividers are made of the new improved pattern, with round legs and patent ball joint.



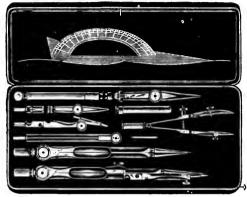
No. 2955.

2955 Containing compasses, 5½-inch, with fixed needle point, pen and pencil points and lengthening bar, 5-inch ruling pen, box of leads, protractor and square. Each, \$2.50

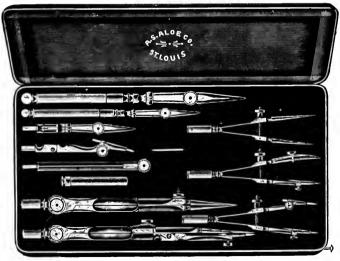


No. 2956.

GERMAN SILVER INSTRUMENTS - Continued.



No. 2957.



No. 2958.

Household Decorative Goods.

ALOE'S CELEBRATED PURE HARD ENAMEL COLORS.

For Household Decoration.

Offered in handsome and artistic shades, and especially adapted for enameling picture frames brackets, bric-a-brac, fancy tables and stands, fire screens, vases, chairs, and wooden, wicker earthen or metal articles of every description. They are perfect goods for this class of work, and will satisfy the most critical. Put up in bottles with corks, which enables the purchaser to preserve the unused portion in perfect condition any length of time.

The hard, smooth and highly polished surface they impart to articles upon which applied renders it an easy matter to keep same bright and clean, and the handsome and delicate tints in which they are offered make them especially desirable for ornamental purposes. The enamel is ready for use and can be applied by any one with the most satisfactory results. A surface covered with our enamel paint will not show a brush mark.

Azure

Pink

Ivorv

Grev

White

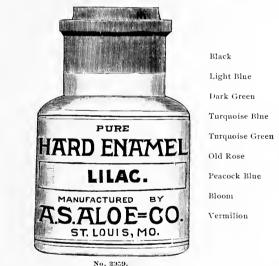
Red

Maroon

Lilac

Light Yellow

Light Green



ALOE'S CELEBRATED BATH-TUB ENAMEL.

Why don't you have a handsome bath-tub? The expense attached to producing a handsome durable ename! finish upon any old worn-out bath-tub by the use of our Bath-Tub Ename! is so slight as to need no consideration when the benefit derived by the use of same is properly considered. It offers the most economical and satisfactory means of securing a clean, handsome and durable bath, that will be an ornament to any home.

2963	Pure Whit	e	Per dozen, \$3 00
2964	Pure "	Per gallon, in 1-gallon cans	4 00

HOUSEHOLD DECORATIVE GOODS—Continued.

ALOE'S BICYCLE ENAMEL.

We present these enamels for the convenience of owners of bicycles whose "wheels" have become marred, scratched or defaced, and also for the purpose of finishing same in any of the late popular shades. By their use an exceedingly durable, handsome, smooth, hard enamel finish with a beautiful lustre is secured.

As an economical means of securing a handsome finish these goods are unequaled, a single bottle, at a trifling cost, being sufficient to cover a "wheel" several times. The cork which accompanies the enamel enables the purchaser to keep same in good condition for future use.

Aloe's Bicycle Enamels dry quickly and hard in a very short time, and are so easily applied that the most satisfactory results may be obtained by any inexperienced person.

Put up in the following artistic shades:

Azure	Light Yellow	Light Blue	Old	l Rose
Pink	Red	Dark Green	Blo	oom
Ivory	Maroou	Turquoise Blue	Ve	rmilion
Black	Lilac -	Turquoise Green	Pea	acock Blue
2965		Per bottle,	\$0 25	Per dozen, \$3 00

TO THE DEALER.—All of our enamels and fluishes are put up in attractive form, silver-capped and neat in every way. Properly displayed, they sell themselves, and there is no more desirable line a retailer or jobber could possibly handle.

ALOE'S CELEBRATED "NEW FURNITURE FOR OLD" FURNITURE POLISH.



No. 2966.

This justly celebrated specialty of ours may be safely used on the finest piece of furniture made. We might aptly name it "A Lazy Man's Polish," as it requires little or no rubbing to produce a high finish and the surface is left dry and free from oil.

Per bottle. | Per doz. | Per doz. | Price | \$2 40

ALOE'S CELEBRATED OIL WOOD STAINS.

Same style bottle as No. 2969, except it produces the dead finish of the natural wood.

	Per bo	ottle.	Per doz.		Per gallon.
2967	Oak\$0	20	\$2 40	2968	Oak \$2 25
	Walnut	20	2 40		Walnut 2 25
	Cherry	20	2 40	i	Cherry 2 25
	Mahogany	20	2 40		Mahogany 2 25

HOUSEHOLD DECORATIVE GOODS—Continued.

ALOE'S CELEBRATED VARNISH WOOD STAINS.

Especially adapted for finishing or refinishing woodwork, furniture, etc., and produces handsome imitations of expensive woods upon any ordinary surface. Dries quickly with a beautiful durable gloss. These varnish stains cannot fail to fully satisfy the most critical. They stain and varnish at a single operation, and will dry hard in a short time with a beautiful and durable lustre. Handsome imitations of expensive woods may be obtained by any inexperienced person suitable for finishing or refinishing chairs, tables, stands, shelves, benches, toys, screens, sleds, baby carriages, doors, and, in fact, painted, varnished or unpainted wooden, willow, earthen or metal ware of every description.



No. 2969.

		Per bo	ttle. :	Per d	loz.		Per gallon.	
2969	Walnut	\$0	25	\$3	00	2970	Walnut\$3 00	
	Oak	1	25	3	00		Oak 3 00	
	Ebony		25	3	00		Ebony 3 00	
	Cherry		25	3	00		Cherry 3 00	
	Mahogany		25	3	00		Mahogany 3 00	

ALOE'S RESTORINE.

[TRADE-MARK,]

For Cleaning and Preserving Oil Paintings.

With this preparation old oil paintings can be restored to their original colors. It is absolutely harmless and preserves as well as restores the painting.

	er 8-oz. bottle.		Per doz.
Price	\$0 35	Price	\$4 20

ALOE'S SUPERIOR FURNITURE VARNISH.

A Superior Varnish for Household Purposes.

2971	LightPer	bottle,	\$0 25	Per doz.,	\$3 00	Per gallon	, \$3 75
	Dark			"			

HOUSEHOLD DECORATIVE GOODS-Continued.

SUPERIOR FLOOR VARNISH.

This varnish is specially adapted for varnishing hardwood floors; it will not scratch or mar, and is exceedingly durable; under no circumstances will it turn white.

Frequent washings only bring out the lustre; and for any place where water is used, such as bath-rooms, closets, sinks, etc., is just what is needed.

2973	1 to 5 gallon cans Per gallon,	\$2 50	Half-gallon cans\$1	35			
	Quart cans	70	Pint cans	40			
Consist animals and another than in the set on an area beauti							

Special price on application in lots of one or more barrels.

FAMILY PAINT.

The Perfection of Convenience. Ready to Use. Quick Drying. Glossy.

Durable and Economical. Put up in Small Patent Cans Only.

2974	White	Per		elf-pint. \$0 20	Pint. \$0-35	Quart \$0 60
	Black		66	20	35	60
	Brown		4.6	20	35	60
	Light Blue		"	20	35	60
	Flesh Tint		4.6	20	35	60
	Leuion Yellow		44	20	35	60
	French Grey		"	20	35	60
	Light Stone		4.6	20	35	60
	Silver Grey		4.6	20	35	60
	Cream		44	20	35	60
	Lavender		"	20	35	60
	Apple Green		**	20	35	60
	Pea Green		"	20	35	60
	Peach		44	20	35	60
	Cherry Red		4.4	20	35	60
	English Yellow		4.6	20	35	60
	Dark Blue		"	25	45	75
	Green		44	25	45	75
	Scarlet Vermilion		4 6	25	45	75

For painting tables, shelves, chairs, flower-pots, stauds, toys, and innumerable articles about a home, this paint is so useful as to render it a household necessity.

WALL PAPER CLEANER.

Try it high up on an outside wall that has never been brushed or dusted. The result will speak for itself.

Directions.—Rub all one way, working the dirt to the center of your cleaner. If cleaner slips or crumbles, work water to the center of your hall till sticky enough to clean right. Use one piece till black as tar. Keep covered with tin all you are not using.

SUPERIOR LIQUID BLACKBOARD SLATING.

Guaranteed to give better results than any similar article now offered. Put up as follows:

		Per gal,	1.	Per gal.
2976	5-gallon	kegs\$2 00	0 1 ₂ -gallon	cans
	1 "	caus 2 25	5 14 "	· · 2 50

LIQUID WOOD FILLERS.

Substitute for Shellac.

Particularly adapted for Pine, Poplar, Oak, Cherry, Maple, and all close-grain woods; does not raise the grain of the wood; requires no sandpapering; perfectly transparent; will not discolor the lightest wood.

	Per gal.	
2977	Light \$2 00	Walnut \$2 25
	Cherry 2 25	Mahogauy 2 25

HOUSEHOLD DECORATIVE GOODS—Continued.

ENAMEL FLOOR PAINT.

Prepared Ready for Application. Put up in Quarts, Half-Gallons and Gallons.

		Per gal.		Per gal.
2978	No. I.	Buff, in tiu\$2 00	No. 4.	Slate, in tin\$2 00
	No. 2.	Light Brown, in tin 2 00	No. 5.	Light Red, in tin 2 00
	No. 3.	Dust Color, '' 2 00	No. 6.	Yellow, " 2 00

This is a superior quality of paint, made expressly for the purpose indicated, the object being to produce the most durable and satisfactory coating on a wood floor which can be obtained. By careful application to a surface free from grease or moisture, it will not blister, peel or rubb off, and will dry with a glossy surface, under ordinary circumstances, in one night. It will become very hard, yet sufficiently elastic to render it remarkably durable.

DISTEMPER OR FRESCO COLORS.

Put up in One Pound Glass Jars, Movable Covers.

	Per bo			Per bot	
2979	Drop Black \$0	20	Raw Italian Sienna	\$0	20
	Raw Turkey Umber	20	Burnt Italian Sienna		20
	Burnt Turkey Umber	20	Vandyke Brown		20

ALOE'S CELEBRATED TRANSFERINE.

(Trade-Mark.)

An absolutely harmless preparation for reproducing pictures from illustrated papers upon writing or drawing paper.

Every child can make its own scrap book of celebrated personages, singers and actors, athletes, preachers, buildings, landscapes, rogues-gallery, etc., etc.

"Transferine" is put up in a neat box with brush ready for use. The latest novelty for children. It sells at sight!



2980 Price, per bottle, with brush......

...Each, \$0 25 Per doz., \$3 00

Directions.—Cut picture from a newspaper; place it upon some hard surface (glass, wood or stone, etc.); paint the picture with "Transferine," and when well saturated lay a piece of blank paper (not too smooth) over it and rub firmly with finger or teaspoon.

HOUSEHOLD DECORATIVE GOODS—Continued.

ALOE'S SATIN LIQUID.

To be Used with Oil Colors for Painting on Silk, Morocco or Paper, Etc.

Directions.—Mix the colors on a palette; fill the brush with Satin Liquid and stir into the paint; when it evaporates, stir in more. Keep the paint a little thinner than when oil is used. In working outlines have but little paint in the brush; let the under-painting be perfectly dry before finishing up; satin or silk should be of good quality.

Plaster Casts.



CASTS CENERALLY USED IN DRAWING SCHOOLS.

	•	TOTO GENERALET	•	~				u 001.00±0.		
		STATUES.						BUSTS.		
2002	Height.			ce.	١ _		Height.		Pric	
2982	90-in.	Venus de Milo			_		23-in.	Diana		
2983	34 ''	Venus de Milo		00	_		14 ''	Diana		
2984	24 "	Venus de Milo	_	50	3	3010	28 "	Clytie		
2985	19 "	Venus de Milo	^	50	8	3011	23 ''	Clytie		
2986	34 ''	Fighting Gladiator	6	00	8	3012	14 ''	Clytie	1	25
2987	20 "	Fighting Gladiator	4	00	3	3013	26 ''	Sabina	4	00
2988	66 ''	Venus de Medici	25	00	8	3014	26 "	Eve	4	00
2989	27 "	Venus de Medici	3	00	3	3015	27 "	Venus de Medici	4	00
2990	36 ''	Eve	6	00	1	3016	14 "	Venus de Medici	1	25
2991	20 ''	Eve	2	00	3	3017	26 "	Niobe Daughter	3	00
2992	24 ''	Venus by Carpol	2	50	8	3018	33 "	Niobe Mother	6	00
2993	27 "	Discobolus	2	50	۱ ۽	3019	27 "	Psyche, from Museum of		
2994	27 "	Antinous	2	50	}			Naples	6	00
2995	27 "	Narcisus	2	50	1	3020	30 "	Michael Angelo	4	00
2996	27 "	Anatomy, by Goudran	4	00		3021	27 "	Antinous	6	00
2997	32 "	Anatomy	5	00	8	3022	30 "	Bacchus	6	00
2998	27 ''	Cupids Standing	3	00	1	3023	30 "	Raphael Urbino	4	00
2999	36 "	Apollo Belvidere	8	00	1	3024	20 "	Young Augustus	2	00
		BUSTS.			1	3025	18 "	Cupids, by Fiamingo	. 2	00
3000	32 ''	Apollo	6	50	:	3026	18 "	St. Florence	2	00
3001	23 ''	Apollo	2	50	:	3027	18 "	Greek Idol	2	00
3002	14 "	Apollo	1	25	1	3028	24 "	Paris	2	50
3003	12 ''	Apollo	1	00	:	3029	$21\frac{1}{2}$ "	Hermes	3	00
3004	34 ''	Venus de Milo	7	00	:	3020	13 "	Bacchus	1	00
3005	23 "	Venus de Milo	2	50	1	3021	20 "	Fisher Boy	2	50
3006	14 "	Venus de Milo	1	25	1	3022	20 "	Fisher Girl	2	50
3007	32 "	Diaua	6	00	:	3023	16 "	Demosthenes	1	25

PLASTER CASTS—Continued.



PANELS AND MASKS.

	. Alter A			
Size.	Price.		Height.	Price.
18x10 in.	Tulips\$1 00	3054	19-in.	Mask of Apollo Belvi-
18x10 "	Pomegranates 1 00			dere \$1 25
18x10 "	Peaches and Plums 1 00	3055	15 "	Slave, by M. Angelo 1 50
18x10 ''	Pears 1 (00)	3056	15 ''	Mask Venus de Milo. 1 00
	Poppy and Pansy 1 00	3057	15 "	Mask Aurora 1 00
18x10 "	Figs 1 00	3058	15 ''	Mask Vittellus 1 00
14x10 "	Lemons 1 00	3059	15 "	Mask Diana 1 00
14x10 ''	Oranges 1 00	3060	15 ''	Mask Niobe 1 00
18x10 "	Quiuces 1 00	3061	142 **	Mask Spartacus 1 00
24x 7 "	Pairs Storkeach, 1 00	3062	14 ''	Mask St. Francis 1 00
24x10 ''	Pairs Owlseach, 1 00	3063	14 ''	Mask Achiles 1 00
9x12 "	Roses and Carnation 75	3064	132 14	Mask Venus at Bath 1 00
9x12 "	Roses and Daisies 75	3065	14 ''	Mask Martius 1 00
12x16 ''	Homer 1 00	3066	13 ''	Mask Dying Gladiator 1 00
17x14 ''	Crescent 1 50		11 "	Mask Young Augustus 1 00
18x10 ''	Rabbit and Bird 1 00	3068	131 "	Mask Laughing Venus 1 00
18x10 "	Duck, Fish and Crab 1 00	3069	10 "	Mask Venus de Medici 75
30 "	Mask of Moses, by	3070	14 "	Mask Agrippa 1 00
	M. Angelo 2 50	3071	14×26	Mask Three Cupids 2 50
19 "	Mask of Alexander,	3072	14-in.	Mask Homer 1 00
	colossal 2 00	3073	15 "	Mask Demosthenes 1 00
23 "	Mask of Minerva 1 50	3074	15 "	Mask Eros 1 00
16 ''	Mask of Julius de	3075	10 "	Mask Cupid 75
	Medici 1 25	3076	13 ''	Mask Caracalla 1 00
	18x10 in. 18x10 '' 18x10 '' 18x10 '' 18x10 '' 14x10 '' 14x10 '' 14x10 '' 24x 7 '' 24x10 '' 9x12 '' 9x12 '' 12x16 '' 17x14 '' 18x10 '' 30 '' 19 '' 23 ''	18x10 in. Tulips	18x10 in. Tulips \$1 00 18x10 "Pomegranates 1 00 18x10 "Peaches and Plums 1 00 18x10 "Pears 1 00 18x10 "Pears 1 00 18x10 "Figs 1 00 18x10 "Lemons 1 00 18x10 "Oranges 1 00 18x10 "Pairs Stork 3061 24x 7 "Pairs Stork each, 1 00 24x10 "Roses and Carnation 3062 24x10 "Roses and Daisies 75 3045 3065 12x16 "Homer 1 00 18x10 "Robbit and Bird 1 00 18x10 "Robbit and Crab 1 00 18x10 "Mask of Moses, by 3069 Mask of Moses, by 3071 Mask of Minerva 2 50 23 "Mask of Minerva 2 50 30" Mask of Minerva 3072 30" Mask of Julius de 3075	18x10 in. Tulips

LIFE-SIZE BUSTS-SQUARE BASE.

Size in General, 22 Inches.

3077	Price. \$3 00		Schiller\$3 00
3078	Plato 3 00		Socrates 3 00
3079	Virgilius 3 00	3086	Hypocrites 3 00
3080	Homer 3 00		Esculape 3 00
3081	Demosthenes		Ambroise Pere
3082	Goethe 3 00	3089	Humboldt 3 00
3083	Columbus 3 00	3090	Washington Irving

ANATOMICAL CASTS.

Hands, Feet, Etc.

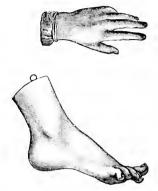
		Auatomical	Leg \$2		3094	Height, 33.in.		Arm (hand	Price,
3092	29 ''	Anatomical	Leg 1	75			closed)	5	2 00
3093	32 ''	Anatomical	Arm 1	75	3095	11 "		Hand	
					3096	10 ''	Anatomical	Foot	90

PLASTER CASTS—Continued.

HANDS, ARMS, FEET, ETC.

From the Antique and Nature.







	Pr.	ice.	
	resting on		
	\$0	75	i
d	d (open)	50)
,	, holding an		
		40)
,	i, holding a		
		40)
J	Feet, right		
	Each, 1	00)
t	et, right and		
	Each, 1	00)
e	edici's Feet,		
16	left Each,	75	j
g	ight and left,		
e	re Each,	85	,
ŧ,	t, right and		
a	ature, Each,	85	į
it ee t,	Feet, right Each, 1 tt, right and Each, 1 edici's Feet, leftEach, gght and left, reEach, t, right and	40 00 00 75 85	

ANIMAL HEADS.

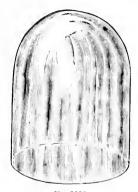
	Size.	Price,		Height.	Price.
3118	15x17 in.	Lion Head \$3 00	3125	41-in.	Dog Heads, right and
3119	161 "	Lion Mask 1 50			left Each, \$0 50
3120	11x17 "	Head of Lioness 2 50	3126	4 "	Fox Head
3121	13x11½ "	Panther's Head, by	3127	5 ''	Tiger Head 50
		Mene 2 50	3128	12 "	Horse Head 1 00
3122	10 "	Fox Head 1 00	3129		Horse Head, life size 3 00
3123	14×12 "	Lion Mask 1 25	3130	31 "	Bn11 Head 35
3124	8 "	Wolf Head 75	3131	14 "	Standing Lion 2 00

Crystal Glass Shades.

ROUND SHADES.

Strictly First-class. Round, Oval and Square.

Prices Include Stand or Base.



No. 3133.



No. 313

Class A. up as high as 36-in.

3132			Α.				
Dism, Height	t.	Price,		Diam. Heig	ht,		Price.
12 x 22		\$4 35		$7_{-2} \times 15$			\$1 75
11 x 21		. 3 50		7 x 14			1 55
$10 - \times 20$		2 95		$6^{4}a \times 13$. 1 49
$9^{\pm}_{2} \times 19$		2.70		6 x 12		1000	1 20
9 x 18		2 45		$5\frac{1}{2} \times 11$			1 05
$8_{-2}^{1} \times 17$		2 20		412 x 9			65
8 x 16	01 101	02 - 00	ı	$4\frac{1}{2} \times 8$			55
			в.				
Diam, Height		Price.		Diam, Heig	ht.		Price.
12×20		\$3.90	1	$7^{1}_{2} \times 13$			\$1.65
11 x 19		3 20		7 × 12			1 45
10 x 18		2 75		$6^{\circ}_{2} \times 11$			1 30
$9\frac{1}{2} \times 17$		2 50		6 x 10			1.10
9 x 16		2 25		5^{+} , x 9			85
$8_{-2} \times 15$		1.95		5 x 8			70
8 x 14		1 80	ı				
			C.				
Diam. Height	•	Price.		Diam, Heigh	ht.		Price.
12 x 18		. \$3 55		$8_{-2} \times 13$			\$1 95
$11^{1}_{2} \times 17^{1}_{2}$. 3 25		8×12			1 70
11 x 17		. 3 00		$7_{-2} \times 11$			1 50
$10^{1} \pm x \ 16^{1} \pm x \ 16^$. 2 75		7 × 11			1 40
10 x 16	• • • • • • • • • • • • • • • • • • • •	2 60		$6\frac{1}{2} \times 10$			1 20
$9_{12}^{1} \times 15$	***************************************	2 30		6 x 9	***************************************		. 1 00
0 - 11		2 00		w			

CRYSTAL GLASS SHADES—Continued.

ROUND SHADES-Continued.

Diam, Height.	Price.	Diam. Height.	Price.
12 x 16 .		81 ₂ x 12	\$1 80
$11^{1}_{2} \times 15^{1}_{2}$	3 05	8 x 1112	1 65
11 x 15	2 80		1 50
101 _e x 141 _e	2 65	7 × 10	1 35
10 x 14	2 40	615 x 9	1 15
$9_{\stackrel{1}{2}} \times 13$	2 10	6 x 8	90
	F	i.	
Diam, Height,	Price.	Diam. Height.	Price.
12 x 14	\$3 05	9 x 11	
111 ₂ x 131 ₂	2 85	81 ₂ x 101 ₂	1 70
11 x 13 .	2 65	8 x 10	1 60
$10^{1}_{2} \times 12^{1}_{2}$	2 45	71g x 91g	1 45
10 x 12	2 15	7 x 9	1 30
912 x 1112	1 95		
	F		
Diam. Height.	Price.	Diam, Height.	Price.
		9 x 9	
		81 a X 81 a	
	2 45	8 x 8	
	2 20	71 ₂ x 71 ₃	
	2 00	7 x 7	
	1 85	1 X /	1 20
0°g x 0°g	(•	
Diam. Height.	Price.	Diam. Height.	Price.
		912 x 712	
		9 x 7	
	2 20	81 ₂ x 61 ₂	
	2 05	8 x 6	1 35
10 x 8	1 90		

OVAL SHADES.

		0	• • • • • • • • • • • • • • • • • • • •	
3133			1.	
Diam, Width	. Height.	Price.	Diam, Width, Height, Price	ce.
10 x 20	x 23	\$14 75	7 x 14 x 17 \$4	45
$91_{o} \times 19$	x 22	13 00	6½ x 13 x 16 3	80
9 x 18	x 2I		6 x 12 x 15 3	35
81° x 12	x 20		51.5 x 11 x 14 2	60
8 x 16	x 19	6 60	5 x 10 x 13 2	45
71/2 x 15	x 18	5 55		
			J.	

Class J. up as high as 24-in.

Diam, Width.	Height.	I	Pr	ice.	Diar	n. Widt	h. Height.	Pr	ice.
10 x 20	x 20		3	25	7	x 14	x 14	 \$3	95
$91 \le x \ 19$	x 19		0	90	61,	x 13	x 13	 3	50
9 x 18	x 18		7	95	6	x 12	x 12	 3	10
8^{1} 5 x 17	x 17		6	90	51,	x 11	x 11	 2	60
8 x 16	x 16		5	60	5	x 10	x 10	 2	30
712×15	x 15		4	60	}				

CRYSTAL GLASS SHADES—Continued.

OVAL SHADES—Continued.

	17
	K.
Diam, Width, Height, Price, 9 x 17 x 20	Diam, Width, Height, Price. 6 ¹ x 12 x 15 S3 40
9 x 17 x 20	$6^{1}_{2} \times 12 \times 15$ \$3.40 $6 \times 11 \times 14$ 3.00
8 x 15 x 18	51 _o x 10 x 13 2 50
7 ¹ / ₃ x 14 x 17 4 50	5 x 9 x 12 2 20
7 x 13 x 16	0 1 0 1 2 20
1 X 10 X 10	
	L.
Diam, Width. Height. Price.	Diam, Width, Height, Price.
15 x 18 x 18	9 x 12 x 12 \$3 35
14 x 17 x 17 9 45	8 x 11 x 11 2 90
13 x 16 x 16 7 20	7 x 10 x 10 2 40
12 x 15 x 15 5 95	6 x 9 x 9 2 10
11 x 14 x 14 4 60	5 x 8 x 8 1 80
10 x 13 x 13 3 85	
	N.
Diam. Width, Height. Price.	Diam, Width, Height, Price.
8 x 12 x 18 \$3 85	$5^{1}_{2} \times 9^{1}_{2} \times 13$ = \$2.40
7^{1} £ x 11^{1} £ x 17 3 55 7 x 11 x 16 3 25	5 x 9 x 12 2 20
7 x 11 x 16 3 25 61\(x \) 101\(x \) 15 3 00	$\begin{array}{cccccccccccccccccccccccccccccccccccc$
6 x 10 x 14	4 X 8 X 10 1 89
0 X 10 X 14	
	O .
Diam. Width Height. Price.	Diam, Width, Height. Price
8 x 11 x 17	
7½ x 10½ x 16	5 x 8 x 12 2 00
7 x 10 x 15 2 90	
612 x 912 x 14 2 60	
6 x 9 x 13 2 30	
3134 SQUAR	E SHADES.
•	0
Diam, Width. Height, Price.	Diam. Width, Height. Price.
8 x 12 x 18	5 ¹ ₂ x 9 ¹ ₂ x 13\$2 60
7½ x 11½ x 17	5 x 9 x 12 ¹ ₂ 2 35
7 x 11 x 16	41 ₂ x 81 ₂ x 12 2 20
6½ x 10½ x 15	
6 x 10 x 14 2 90	
	R.
Diam, Width. Height, Price.	Diam, Width, Height. Price.
10 x 12 x 18	
91 ₂ x 111 ₂ x 17 4 10	
9 x 11 x 16 3 65	
81 ₂ x 101 ₂ x 15	
8 x 10 x 14	
7 ¹ ₂ x 9 ¹ ₂ x 13 2 80	
	S.
Diam. Width. Height. Price.	Diam Width, Height, Price.
8 x 11 x 17\$3 65	51 ₂ x 81 ₂ x 121 ₂
7½ x 10½ x 16	
7 x 10 x 15 3 05 6½ x 9½ x 14 2 80	$4^{1}_{2} \times 7^{1}_{2} \times 11$ 1 95

CRYSTAL GLASS SHADES—Continued.

SQUARE SHADES-Continued.

				T.						
Dian	a. Widtl	n. Height,	Pr	ice.	Dia	am. V	Vidt.	h. Height	nt. Price	
11	x 14	x 14	 \$5	05	7	x	10	x 10		
10	x 13	x 13	 . 4	15	6	x	9	x = 9		
9	$\times 12$	$\times 12$	 3	55	5	X	8	x 8	1 90	
8	x 11	x 11	 3	10	4	X	7	x 7	1 55	

3135

POND LILY SHADES.

With Mirror Stands. Shade and Stand Complete.

Diam.	Price, \$5 00	Diam, 9 - inch	Price. \$2 25
1216 "	4 60	812 "	2 10
12 "	4 20	8 "	1 90
1112 "	3 80	712 "	1 75
11 "	3 50	7	1 55
1010 "	3 00	612 "	1 30
10 "		6 "	1 15
912 "	2 40		

Shades supplied running several sizes over the larger dimensions, as here shown.

Wire Easels, Plaque Hangers, Etc.



PICTURE EASELS.

Twisted White Wire.

				Ea	ch.	Per doz.
3136	No. 0.	4	inches	high\$0	05	\$0.60
	No. 1.	51,	**		06	70
	No. 2.	7	6.6		08	95
	No. 3,	81,	4.4		10	1 20
	No. 4.	11	4.6		15	1 75
	No. 5.	12^{1}			20	2 40



Twisted White Wire. Rustic Pattern



A 11 A	Steel III		remotic rattern.	740, 9100,	
.					Per doz.
3137	No. 0.	5 inches	high	\$0 05	\$0 60
	No. 1.	G			70
	No. 2.	7		08	95
	No. 3.	9 "		15	1 20

PLATE EASELS.

Twisted White Wire.

				racu,	1 61 1102		
3138	No. 0.	634 inches	high	\$0 13	\$1 5	0	
	No. 1. 7	714		14	1 6	55	
•	No. 2. 8	812 "		15	1.7	0	
	No. 3. 9	915 0		16	1.7	ĩã	

WIRE EASELS, PLAQUE HANGERS, ETC.—Continued.



Like Plate Easel, Only With Additional Hook on Top.

				,	-SILV	ERED.	GOLD				
				E	ach.	Per doz.	Each.	Per doz,			
3139	No. 0.	$61_{4}^{'}$	inches	high\$0	15	\$1.80	\$0 35	\$3.75			
	No. 1.	61_{2}	* *		16	1 90	35	3 85			
	No. 2.	634	* 6		18	1 95	37	4 00			
	No. 3.	7			20	2 00	40	4 25			

Each. Per doz.

The gold easel does not wear as well as the silvered.

SCROLL PLAQUE EASELS.

	No. 31	39.			~ SIL	VERED,	G	OLD.	/	
					Each.	Per doz.	Each.	Per doz.	/	A _
3140	No. 0.	5	inches	high	\$0.15	\$1.80	\$0.35	\$4 20		V
	No. 1.	51	í		. 20	2 40	40	4 80	1	N.
	No. 2.	61	"		. 25	3 00	50	6 00 📞	20/	
	No. 3.	71,			. 30	3.50	60	7 00		$I \setminus$
	No. 4.	81	44		. 33	3 95	70	8 00	_ 6	- p
2731.	1 1 .	1	3	4					4	

The gold easel does not wear as well as the silvered.

No. 3140.

CILT	PLAQU	E STANDS.	
inches h	igh.		

3141	No. 2.	41_4° inc	hes high	1		\$0	08	50	95
	No. 3.	434	6.6				10	1	20
	No. 4.	51_{3}	4.4				12	1	40
	No. 5.	614					15	1	80
	No. 6.	7.16	**				20	2	30
	No. 7.	81/2	4.4		 		25	3	00
	c	4 1.	1 .						

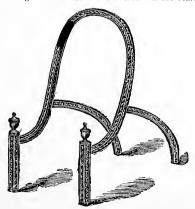
A very fine stand; does not tarnish; good seller,



No. 3141.

ALOE'S SUPERIOR "TUBULAR" BRASS EASELS.

The Strongest and Most Artistic Easel on the Market.



No. 3142.

		Per doz.		Per doz.
3142	6½-inch \$0 60	\$7 00	8-inch\$0 75	\$8 50

WIRE EASELS, PLAQUE HANGERS, ETC.—Continued.

ALOE'S "EMPRESS" BRASS EASEL.

Beautiful Design. Perfect Finish.

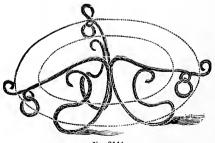


This easel is the best adapted for holding plaques or plates. The deep part of the plaque setting back into the circle.

						Eθ	ıch.	Per d	oz.
3143	No. 41.	Size	Plaque	for	6-inch.	60	30	\$3	60
	No. 42.	Size	**		8-inch		40	4	80
	No. 4212.	Size	**		10-inch		40	4	80
	No. 43.	Size	6.6		12-inch		60	7	20
	No. 4312.	Size	**		14-inch		60	7	20
	No. 44.	Size	"		16-inch	1	00	12	00
	No. 4414.	Size	**		18-inch	1	00	12	00

ALOE'S "PRINCESS" PLAQUE STAND.

Burnished Brass. Perfect Finish.



No. 3144.

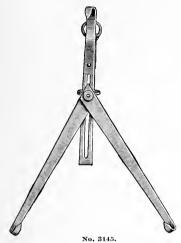
With this simple Adjusted to the plaque or plate without effort. Very effective and artistic. device any plaque or plate can be converted into a card receiver, stand, etc.

									Laci		I CI WOW
3144	For Plaque	measuring	from	6	inches	to 8		inche	s \$0 3	0	\$3 50
	For "	"	1.6	712	- "	9	1/2	- 0		5	4 00

WIRE EASELS, PLAQUE HANGERS, ETC.—Continued.

ALOE'S "SECURITY" PLAQUE HANCER.

Strong, Durable and Secure. Brass.



Arranged with thumb-screw to set the arms. It is impossible for a plaque to slip from this hanger.

						Eac	a. P	erd	οz.
3145	No.	1.	For	5 to 10-in.	plaque	\$0	25	\$3	00
	No.	2.	6 4	7 to 10	4.6		30	3	60
	No.	2^{1}_{2}	. "	9 to 12	**		40	4	80
	No.	3.		11 to 14	4.4		45	5	40
	No.	4.	+ 6	13 to 16	4.6		50	6	00
	No.	5.	* 6	15 to 18	11		55	-6	60
	No.	6.		17 to 20	"		65	7	80
	No.	19.	+ 6	19 to 22	4.4		75	9	00

BRASS "CHAIN" PLAQUE HANCER.

Cut Shows Back of Plaque When in Use.



No. 3146.

									Es	ch.	Per d	loz,	
3143	No. 2.	Brass,	for	6	and	8-	inch	plaques	\$0	20	\$2	40	
	No. 3.	Brass,	4.6	10	6.4	12	6.6	"		25	3	00	
	No. 4.	Brass,	"	14	" "	16	4.6			30	3	60	

"PERFECT" EASEL REST.

For Attaching to Backs of Picture Frames, Panels, Etc.

(Patent Pending.)

The prongs "A" are put through back of mat or backing and clinched. The stop "B" making the angle positive, being made of hard brass, it is impossible for brace to spread or flatten down.

Not quite as cheap as the common wire rests, but in utility, strength and ease of application so vastly superior that they are cheaper in the end.

Made of hard embossed brass (lacquered).

				ch. 1								Perd	
3147	Length, 3-	incl	1\$0	10	\$0	75	Length,	9.	incl	1\$()	16	\$1	40
	Length, 4	"		11		80	Length,	10	6.6		17	1	50
	Length, 5												60
	Length, 6					95	Length,	12	"		19	1	75
	Length, 7										20	2	00
	Length, 8												

BRASS CHAIN.

Used for Hanging Decorated Articles, Etc.

3152 No. 29. Scroll.

No. 30. Daisy,

No. 31. Oxidized, 112

No. 32. Oxidized. 114

Miscellaneous.

EMBOSSED FANCY SILVER ORNAMENTS.

For decorating celluloid and paper frames, Christmas, Easter, Valentine, birthday, euchre and menu cards, blotting pads, calendars, book covers and corners, book-markers, jewel, glove and handkerchief boxes, purses, and many other fancy articles. White metal, fac-similie of Sterling silver designs.

BANGLE ORNAMENTS.

3149 No. 1. Three in set—Anchor, Cross and Heart—L-inch long	90
With Discourse Charles To the same Art and a	
With Pin or Staple Fasteners Attached.	
3150 No. 2. Three in set—Anchor, Cross and Heart—12-inch	
long)
No. 3. Crown and Plumes, 1-inch long	
No. 4. Crown " 34" " " 05 " 20	
No. 5. Crown " 12" " " " " " " 20	
No. 6. Ear of Corn, 1 " " " " " " " " " " " " 20	0
No. 7. Swallow Flying, 11/4 " " " " " " " " " " " " 25	5
No. 8. Swallow " 1 " " " 05 " 25	5
No. 9. Swallow " 34" " " 05 " 29	5
No. 10. Swallow " 1/2" " " 05 " 2:	5
No. 11. Dragon Head, 3/4" " " 05 " 25	
No. 12. Flower de luce, 114 " " " " " " " " " " " " " " " " " "	0
No. 13. Flower " 34" " " " 05 " 20	
No. 14. Flower " 1/2" " " " 05 " 20	
No. 15. Coronet, 1 " " " 05 " 25	
No. 16. Crown, 1 " " " 05 " 25	
No. 17. Crown, 34 " " 05 " 28	
No. 18. Crown, 1, " " " " " " " " " " " " " " " " " "	
No. 19. Card Ornaments, four in set—Heart, Spade, Club	
and Diamond—12-inch longPer set, 15 Doz. sets, 1 00	٥
No. 20. Heart and Arrow, 1½-inch long	
No. 21. Iris, 1 " " " " " " " " " " " " " " " " " "	
No. 22. Double Heart, 7/8 " " " 05 " 25	
No. 23. Ribbon Bow Knot, 114 " " " 05 " 25	
No. 24. Feather, 1 ¹ / ₄ x5 ¹ / ₂ " " 15 " 1 00	
No. 25. Columbus Button, 1-inch round	
No. 26. Coat of Arms, 1 " " 05 " 20	
No. 20. Coat of Arms,	U
CORNER ORNAMENTS.	
Fastened on by Bending Ends Over.	
3151 No. 27. Bow Knot, 2-inch long	0
No. 28. Bow Knot, 2½ " " 05 " 30	
CORNER ORNAMENTS.	
With Sleeve on Back to Slide On.	

116-inch long.....

 $2\frac{1}{2}$

.....Each, \$0 10

10

10

Per doz., \$0 40 "

65

40

40

BRASS BANNER ROD.

For Hanging Banners, Etc. Rustic Pattern, with Rings and Chain.



No. 3153.

		Each.	Per doz.		Each.	Per doz
3153	6-inch.	\$0 10	\$1.20	15-inch	50 22	\$2 60
	8 "	12	1 40	18 "	25	3 (9)
	10 ''	15	1 80	20 "	35	3 25
	12 ''	18	2 15	24 44	_ 40	4 50

WIRE FOR HANCING PICTURES.

Braided Coils, 25 Yards in Box.



No. 0	
1	
2	
3	
4	
5	

3154	No. 0.	Per b	ox o	f 25	yards.	 .\$0	06	1	No.	3.	Per bo	o x	f 25	yards.	\$0_20
	No. 1.	4.6		25			10		No.	4.	1.6	5.6	25	6.6	25
	No. 2.	1.6	6.6	25	4.6		15		No.	5.			25	4.6	 35

PICTURE HOOKS.

				Per doz.
3155	No. 227.	Solid Brass	0.0	
3156	No. 6000.	Embossed Brass.		20

PICTURE NAILS.



No. 3157.

| Per doz. | S0 25 | S158 | Wire Top. | 20 |

BRASS HEADED TACKS.



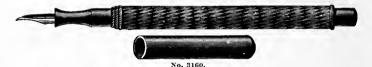
3159 Price

Per doz.\$0 05

FOUNTAIN PEN.

PAUL E. WIRT FOUNTAIN PEN.

Get the Best.



Absolutely durable, practicable and reliable. Positively the leading pen. A million in use. "An absolutely perfect pen, compared with which all others are rank failures."—Mark Twain.

3160 Complete, fitted with gold pen, in neat box Each, \$2 50

THE POLYCRAPH.

For Drawing, Designing and Instructive Amusement.



No. 3161.

DRAWING BLOCKS.

For Geometrical and Object Drawing. Specially Adapted for School and Class Work.

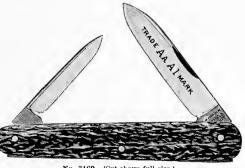


In Wood. Put up in Handsome Box,

		T.	Cach.
3162	Set A.	Six Blocks; sphere, 4 inches in diameter; sphere, cylinder, square prism,	acu.
	cube	, hemisphere, right-angled triangular prism, complete \$	4 00
3163	Set B.	Same as above; sphere, 2 inches in diameter	3 00
3164	Set C.	Same " " linch " "	2 00
3165	Set D.	Six Blocks; cone, 4x8 inches; equilateral triangular prism, square pyramid,	
	cone	, ellipsoid, ovoid, vase, complete	4 50
3166	Set E.	Same as above; coue, 2x4 inches	4 (0
3167	Set F.	Same " 1x2 "	3 50
3168	Set G.	Seven Blocks; sphere, 4 inches in diameter; sphere, halved and quartered;	
	cube	, quartered diagonally; pentagonal prism, hexagonal prism, octagonal prism,	
	vase	(a), vase (b), complete set	6 50

A BUSY MAN'S KNIFE.

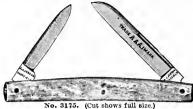
It is designed and made especially for him. Just the thing for nails, pencils, etc. It is of the very highest quality. Made in the popular sleeve-board pattern; genuiue stag handle; brass-lined; very best English crucible cast steel; hardened and tempered by skilled and experienced workmen. A solid, common-sense knife, and a beauty for the vest pocket. Try one, Each knife is guarauteed to be just as represented.



No. 3169. (Cut shows full size.)

		Ea	$_{ m ch}$
3169	Genuine stag handle, finest English hand-forged steel, nicely finished. The famou	ıs	
	AA A1 brand	50	75
3170	Same as above, in select ivory handle	1	10
3171		. 1	60
3172	Same as above, in stag handle, 3 blades, with nail file	1	40
3173	Same in ivory, 3 blades, with nail file	1	80
3174	Same in pearl, " " "	2	65

A PERFECT KNIFE FOR LADIES.



Ladies' Knife, very finest quality hand-forged English AA A1 brand steel blades, 3175 handsome pearl handle, nickel lined 3176 Same as above, in select ivory handle...

PAPER DOLLS.

"OUR PETS" SERIES.

Published by Raphael Tuck & Sons. Can be dressed and undressed. The most artistic novelty we have ever handled.

One Doll and Three Costumes and Hats in Each Box.

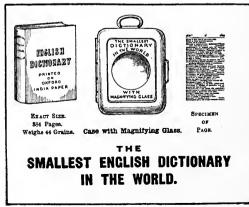
Fech

	Lady Betty and her Gowns, No. 1, complete, in box\$	
3178	Lady " " 2, " "	25
	Dolly Delight and her Dresses, No. 1, complete, in box	
3180	Dolly " " 2, " "	25
	Winsome Winnie and her Wardrobe, No. 1, complete, in box	
3182	Winsome " " 2, " "	25

THE "PRINCE AND PRINCESS" SERIES.

"Royal Rugie," "Lordly Lionel," "Sweet Abigail," "Courtly Beatrice;" 1 doll, 4 3183 complete interchangeable costumes in each box Per box, \$0 25

ENGLISH DICTIONARY.



No. 3184.

3184 Bound in cloth; contains 15,000 words; can be worn on the watch-chain or key-ring; complete, in metal case, as above..... Each, \$0 75

PALETTE PAINTING BOOKS.

For Children.

LESSONS IN PENCIL DRAWING FROM NATURE.

BY W. N. BARTHOLOMEW.

Under this title are published three parts, of twelve plates each, of studies of bits of out-door work, beginning with very simple objects, and gradually going to more difficult compositious, as a preliminary practice to drawing from nature itself. We quote from the introductory remarks to Part I.:

"The great obstacle in the way of the beginner, in attempting to draw from nature, is that he finds few things there which admit of a liberal representation. To remove this obstacle, the proper thing to do is to make a careful study of the means which others have used in representing this class of objects, and by practice to become familiar with the means they have employed. Then, when he goes to nature, he will, in some measure, be prepared to give expression to what he sees.

"There is a class of theorists who insist that the beginner should never work from drawings, that he should go to nature for his models. There might be some little show of good sense in this criticism, provided that the beginner were gifted with au intuitive knowledge of the proper means to be employed in representing objects that do not themselves suggest any means by which they may be represented with the pencil, but unfortunately this is not the case. The argument is that the pupil who works from the drawings of another will adopt his style of expression, his method of doing things, and will never be able to rid himself of it—he can never become original. If this is true in art it should be true in literature. Is it true that the student who studies the writings of Addison, Scott, Irving and others, eminent for their style, can never do any original work along these lines himself? How is it with penmanship, which is nothing more nor less than drawing, at least in its first steps? While under his instructor, the student is an imitator, but this does not impair his originality, if he has any originality. Wait till he leaves his instructor and begins to work without a printed example before him, and you will see that he will gradually acquire a style of his own, so that any one familiar with his handwriting would recognize it at a glance by certain peculiarities. This result always follows; there are no exceptions to it. A like result is just as sure to follow where the pupil works from drawings; no one ever met with an exceptionand no one ever will."

Full instruction and many useful general hints are given with the plates.

3186	Part 1—T	welve p	olates	 	Per part, _ \$0 75
	Part 2—	4.6	" "	 	75
	Part 3—	44	* *		75

PRANC'S OUTLINE PICTURES.

With Directions for Coloring.

The handling of brush and color is one of the greatest pastimes with children, and as this furnishes instructive amusement, it should be made available in the best form.

Instruction which the child enjoys is entered into eagerly, going far to make accomplishment easy and rapid. Therefore, instruction in the form of amusement is one of the best methods with children, since by it the child is drawn of its own volition.

Our aim is to assist parents and teachers to extract education from this pastime, for, with proper guidance, this simple amusement may be made fruitful in benefit for life.

If wisely directed, two ends may be attained: First—A knowledge of the right use and combination of colors. Second—The cultivation of artistic taste.

Our Outline Pictures for painting, by leading artists, will place in the hands of parents really artistic designs, with simple arrangements of color, by means of which, from the first step, the child will lay the foundation of a true artistic perception.

It is intended to include in these issues a variety of figures, animals, landscapes, flower-pieces and decorative work.

Even children of a larger growth will derive not a little pleasure and profit from the study of these outlines.

Put up uniformly, in attractive portfolios, size 7x9½ inches, each containing nine pictures, including one colored as an example, with directions for coloring.

The following series are now ready:

No. 1.	Children	(single	figures).

No. 2. Children (groups).

No. 3. Flowers. No. 4. Children.

No. 5. Farm Scenes.

Fo. 6. Children at Work.

No. 7. Children at Play.

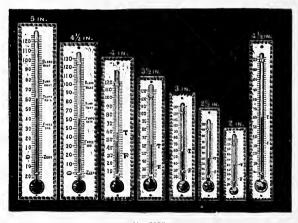
No. 8. Kind Children.

No. 9. Figures from Mother Goose.

3186a Price, per portfolio

...\$0 2

THERMOMETERS FOR MOUNTING ON PLUSH, ETC.



	No. 3187.	ach.	Per doz.
3187	Inches, 2 and 2 ½	10	\$1 20
	Inches, 3 and 31/2	10	1 20
	Inches, 4, 41/2 and 5	15	1 80
	Inches, 1, 1, g and 0		

FRAMES, PICTURES, MATS, ETC.

We are in a position to furnish gold, bronze, composition and natural wood frames; over three hundred rich and beautiful designs, and quote you prices lower than any house in the West.

ALL. GOLD FRAMES.

We desire to call your attention to the superior quality of our gold frames, being the best made in the market. We use only the best XX Gold Leaf, and will warrant every frame to be as represented. None but skilled workmen are employed, thus insuring a high standard of work.

COMPOSITION GOLD FRAMES.

These frames are made of the same mouldings as all-gold frames, and look nearly as well. If properly cared for, will wear as well as all-gold frames, and are much cheaper.

ROMAN BRONZE FRAMES.

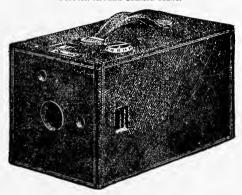
This style of frame is becoming very popular for crayon pictures, steel engravings, water colors, flower pieces and certain oil paintings. The finish is a very fine imitation of old bronze. Combined with velvet and gold, is very effective. Most of the mouldings that we finish in gold we also finish in Roman bronze.

We do not publish a catalogue of frames, but a trial order will convince you of our ability to furnish any style of frame ordered for less money than our competitors.

THE HAWK-EYE CAMERA.

Size of Pictures, 4x5 inches. Instantaneous and View Camera Combined.

Best All-Around Camera Made.



3188	The Hawk-Eye Camera, fitted with regular lens, hand-finished case, la				
	mings, with one double plate-holder, 4x5			\$1	5 00
3189	Extra plate-holders for glass dry plates		.Ea	ch,	1 00
3190	Extra " " film "			+4	1 00
3291	Glass dry plates, 4x5	Pe	r do	oz.,	65
3292		Exposu	res.		ures.
3282	The Hawk-Eye Camera, as above, with automatic roll-holder, loaded with Blair's film		00	\$28	8 00
3293	Additional roll of Blair's film	3	00		6 00
337	and a full start of the start o				

We carry a full stock of everything in the photographic line, and are agents for all the leading brands of cameras.

Aloe's Illustrated Photographic Catalogue sent on application.

Bamboo Easels.





BAMBOO EASELS-Continued.



Screens.

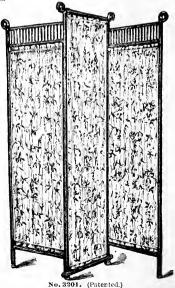


	Each.
3199	Made in Antique Oak, ex-
	tra wide; size, width, 30
	inches; height, 37 inches.
	Panel, width, 28 inches;
	height, 26 inches. Filled
	imitation silk panels, as
	shown in cut \$2 35
	Without silk panel 1 90
3200	With canvas panel instead

No. 3199,

THREE-FOLD SCREEN.

3201	Made in Antique Oak, brass mounted,	Eac	ch.
	double acting. Height, 5 feet, 3 inches; width, 4 feet, 10 inches.		
	Pauel filled with imitation silk Without silk trimmings		
3202	With cauvas panels for painting on, in place of silk drapery	6	90



Articles for Decorating.

ROUND PAPIER-MACHE PLAQUES.

		Plain.	Japanned	Gilt or Silvered.	
		Each. Per doz.	Each. Per doz.	Each. Per doz.	
3203	6-inch	. \$0 15 \$ 1 80	\$0 30 \$ 3 15	\$0.50 \$4.80	
	7 44	. 20 2 10	35 3 75	55 5 75	
	81911	. 25 2 50	40 4 50	60 6 25	ALMS ESSELLED THE LINE LINE
	10 "	30 3 20	50 5 25	70 7 50	/ ·
	12 "	. 35 4 20	65 7 00	90 10 80	
	14 "	50 5 60	80 8 80	1 15 13 75	
	16 "	. 60 7 00	1 00 11 25	1 40 16 80	
	18 "	. 85 9 80	1 25 13 50	1 70 20 00	
	20 ''	. 1 25 15 00	1 50 18 60		
	22 "	. 1 50 18 00	1 75 21 00	*******	: " and Gill Divine
	24 "	. 1 75 21 00	2 00 24 00		No. 3203.

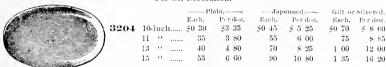
Dull Ebonized Plaques at same prices as Japanned.

No. 3204.

Suitable for decoration in oil colors. The best sizes for the dealer to carry are 812-inch, 10-inch, 12-inch and 14-inch plain. Japanned, gilt and silvered are poor sellers and unsatisfactory stock.

OVAL PAPIER-MACHE PLAQUES.

For Oil Decoration.



OBLONG PAPIER-MACHE PLAQUES.

For Oil Decoration.

						Gilt or Silver	
		Each.	Per doz.	Each.	Per doz.	Each, Per d	oz.
3205	5×8	inches \$0 25					
	6×9	'' 30	3 50	45	5 00	65 7	25
	7×10^{4} g	'' 40	4 50	55	6 25	80 9	50
	8×12	'' 55	5 50	65	7 50	1 00 12	00
	$9 \times 13^{1} $	65	7 50	80	9 60	1 25 14	75
	10×15	" 80	9 50	1 00	11 75	1 50 18	00



No. 3205.

BRASS PLAQUES.

For Oil Decoration.

Entirely new design, having a dull center and highly burnished and embossed rims. This plaque is far superior to the ordinary plain brass plaque.



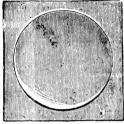
No. 3206.

		Each.	Per doz.	Each.	Perdoz
3206	Size, 6-inch	\$0 15	\$1 80	Size, 12-inch	\$ 5 40
	Size, 7 "	20	2 40		
	Size, 8 "	25	3 00	Size, 16 " 90	10.80
	Size. 10 "	35	4 20		00

MEDALLION PAPIER-MACHE PLAQUES.

For Decoration in Oil Color.

Outside Square. Flat Edge. Round, Concave Center,



	9					NO	. 3201.					I.	Zec:Fr.	Per	loz.
3207	Plain,	size o	f concav	e cente	er, 8	¹á i	nches; si	ze of c	utside	squa	re, 1	013			
	inche	s					***************************************					\$0	65	\$ 7	80
	Plain,	size of	concave	center,	10 in	che	s; size of	outside	squar	e, 12 i	nche	S	80	9	60
	Plain,	4.4	6.6	**	12	"	6.6	**	"	14	4.6		00	12	00
	Plain,	"	1.6		11	"		4.6	6.6	17	4.6		25	15	00

CRYSTAL PLAQUES.

For Oil Decoration.

This is the most artistic plaque ever put on the market, and by far the best seller we have ever handled. If kept in stock any length of time it is as perfect as the day it was bought.



No. 3208.

	Ea	ch.	Per doz.	1	Each.	Per doz.
3208	Size, 6-inch 50	40	\$4 00		Size, 10-inch\$0 75	\$ 7 50
	Size, 8 "	60	6 00		Size, 12 " 1 00	10 00

DECORATED CRYSTAL PLAQUES.

It is well for the dealer to carry at least one decorated sample of the above line to show his customers how beautiful they appear when artistically painted.

	Each.	Each.
3209	Size, 6-inch 1 25	Size, 10-inch\$2 75
	Size, 8 " 1 75	Size, 12 " 3 50

ALABASTER PLAQUES-Round.

Also Called "Opal Glass" Plaques, "Translucent Glass" Plaques, "Porcelain" Plaques and "Frosted Glass" Plaques.

For Decoration in Oil Colors. Also Suitable for Decoration in Pastel and Water Colors.

3210	5-	incl	1		Per doz. \$1.80	12-i	neh			Per doz. \$ 8 40
0-10		44		20	2 40	13			85	10 20
	7	"	***********	25	3 00	14	6.6	. 1	00	12 00
	8	"	***************************************	30	3 60	15	4 4	 . 1	15	13 80
	9	"	***************************************	40	4 80	16	6.6	1	25	15 00
	10	46		50	6 00	18	4.6	 1	50	18 00
	11	14		60	7 20					

These plaques are good salable stock for the dealer to carry.

DECORATED ALABASTER PLAQUES.



No. 3211.

Aside from the fact that these plaques are very artistic and salable, a dealer will find that our decorated sample will greatly increase the sale of his undecorated plaques. Elegantly hand-painted in oil colors. For each decorated plaque we send a fancy brass easel, and price includes same.

		Each.	Each.
3211	Size, 6-inch	\$1 00	Size, 10-inch \$2 50
			Size, 12 " 3 50

Extra Fine Imported.

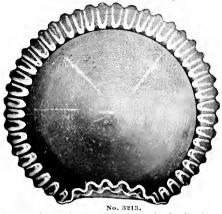
	Each.	E	ac	h.
3211a	Size, 8-inch	Size, 12-inch	1 7	15
	Size, 10 " 3 50			

SCALLOPED-EDGE ALABASTER PLAQUES.

Does not sell as well as the "round" or "shell" plaques.

		Each,		Each.
3212	Size,	6-inch \$0 30	Size, 12-inch	\$1 10
	Size,	8 " 40	Size, 14 "	1 50
	Size,	10 '' 75	Size, 16 "	2 50

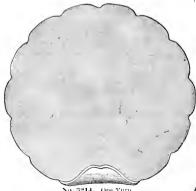
ALABASTER SHELL PLAQUES.



A very artistic plaque and a good seller. For decoration in oil colors. As the shape of the plaque renders it impossible to cover the decoration with glass, it is not suitable for decoration in water colors or pastel.

	Each.	Per doz.
Size, 10-inch	\$0 90	\$10.00
Size, 12 "	1 20	13 50
FLAT SHELL AL	ABAST	ER

PLAQUES.



One Turn.

Does not sell as well as Shell No. 3213

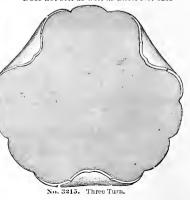
1 15

FLAT SHELL ALABASTER PLAQUES.

T	hree	Turn.

3215	6-	inch			50	50
	8	4+				60
	10	4.6				75
	12				1	00
	14	6.4			. 1	25

Does not sell as well as Shell No. 3213.





3227 Flower "

OCTACON ALABASTER PLAQUES.

3216	6-	inch	 		50	en. 25
	8					45
	10		 			60
	12	4.6		 	 1	00

There is little call for this plaque.

CRYSTAL FLOWER CLOBES.

For Decoration in Oil Colors.

Also suitable for China Color Painting.



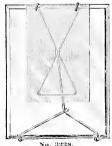
Each. 3218 Flower Globe, transparent crystal, 3 inches high, decorated...... 80 60 35 3219 Flower 4.4 3 plain 3220 Flower 1 25 .1 decorated 3221 Flower 4 plain..... 40 3222 Flower " decorated 1.50 3223 Flower " plain 5.5 1.00 3224 Flower 1 25 Flower 3225 3226 Flower " 10 1.50

PHOTOCRAPH HOLDERS.

12

Glass Panel Design.

For Decoration in Oil Colors.



No. 3228.

These holders havel large bevel glass panels for decorating. Advantages of a firm and solid construction. No weak joints. Have no screw heads on face of glass. Gives largest surface for decoration. No hole in glass. Simple yet effective. Will hold any size photograph to limit of size of glass. Holds photograph flat by top, sides and bottom. Of embossed wire and neat in appearance.

..... 1 80

DOUBLE TRANSPARENT CRYSTAL PHOTO FRAMES.

For Decoration in Oil Colors.



No. 3229a

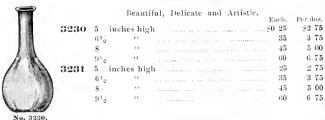
 With heavy bevel. Connected by beautiful silver mountings. Very artistic.

 3229 Undecorated
 Each, \$2 00

 3229a Decorated
 " 3 50

VENETIAN CLASS VASES.

For Decoration in Oil Colors.





CLASS PERFUME BOTTLES.

With Glass Stopper.

For Decoration in Oil Colors.

CRYSTAL FISH CLOBES.

With Glass Feet.

For Decoration in Oil Colors.

Very Artistic Treated in Ferns, Mosses, Flowers, Etc.

		Each.	Ea	ch.
3233	1 - gallon	\$1 85	3-gallon\$4	65
	112 "	. 2 20	4 '' 5	75
	2 ''	2 75	5 "	25
	21, "	3 35		

THREE-PLY WOODEN PLAQUES.

For Decoration in Oil Colors.

We discourage the dealer from buying this plaque. Papier-Mache, round or plain, is a much better plaque to handle in every way.

Detter P		Each,		Each.
3234	Size, 7-iuch	. 50 12	Size, 912-inch	\$0 20
	Size, 812 "	15	Size, 12 "	40

CENUINE ALUMINUM PLAQUES AND PANELS.

Plain, dull finish for oil and water color painting. Articles made of Aluminum will not tarnish; it is the lightest metal known, and very pretty for decorative purposes and home ornamentation.

	Size,	Each.	Perdos.
3235	Panels, plain	\$0/20	\$2,00
	Panels, "	30	3 00
	Panels, " 4 x8	40	3 80
	Panels, " 5 x9	50	5.10
3236	Patels, " embossed border 4 x8	50	5 10
3237	Panels, " with easel back 45 x x 12	1 (0)	10/25
3238	Panels, " with border of embossed daisies on both ends and		
	easel back 5 x9	65	6.90
3239	Panels, plain, with border of embossed icicles on both ends, and		
	easel back 5 x ^o	(5	€ 50
3240	Panels, plain, double, with embossed daisies on trickwork		
	border, and easel back	1 (; 25
3241	Panels, plain, double, with embossed icicles on brickwork		
	border, and easel back 5 x9	1 00	10 25
3242	Plaques, round, crimped edge, 6-inch diameter	40	4 60
	Plagnes, " " " S "	(6)	6.10
	Plaques, " " 10 " "	1 (0)	10 - 25
	•		

Notice. - New goods made of Aluminum for the use of decoration will be constantly added.

BLACK POLISHED PANELS.

For Decoration in Oil Colors-(see page 22).

RUSSELL'S CANVAS BOARDS.

For Decoration in Oil Colors-(see page 22).

POLISHED PLATE CLASS SCREENS.

Either Ground or Highly Polished Surface.

Beveled Edge, with Holes.



No. 3243.

This illustration shows how screen should be decorated.

Three panels, when tied with silk cord or ribbon, form a screen.

3243	5x10 i	nches,	undecorated		 		Per set,	81.7	75
	6x12	4.6	**				6.4	2.2	25
	7x14	" "	**				+ 4	- 7	75

TRANSPARENT CRYSTAL SCREENS.

For Decoration in Oil Colors.

Two Panel, with Heavy Bevel-Connected by Silvered Mountings-Exquisite!

3244 Size, 5x10 ... Each, \$1 50 Size, 6x12 ... 2 00

For cut showing general style, see illustration No. 3229a, page 310,

TRANSPARENT CRYSTAL PHOTO FRAMES.



No. 3245a. Decorated, Showing Front.

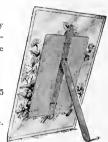
Patented in all Countries.

For decoration in oil colors; specially adapted for fine amateur paintings and decorative work. Securely packed in cartridge cases.

3245 For Cabinet Photos, undecorated Each, 50 75
(See illustrations.)

One of the best selling articles in the line.

3245a The above frame beautifully decorated in oil colors. Each, \$1.50



No. 3345a. Decorated. Showing Back,

Each.



CRYSTAL BELLS.

3246	Tea Bell, transparent crystal, hand-painted flowers,		2 0 1 1 1 1 1
	ribbon ornament, 41g-inch high, 3-inch diameter\$0	75	\$9 00
3247	Same, plain, for decoration	20	6 00

Very artistic and a capital seller.

A practical bell for general use.



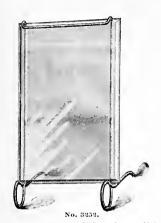
CRYSTAL ROSE JARS.

For Decoration in Oil Colors.

3248	6 i	uches	high,	plain	\$0	40
3249	G	4 4		decorated		25
3250	8		4.6	plain .		60
3251	8		4.4	decorated	I	50

No. 3249. Decorated.

Beautiful and very salable.



PHOTOCRAPH HOLDER.

With Beveled Plate Glass.

Cabinet Size.

This is the best holder in the market. The wires on back hold the photograph flat against the glass so no dust can get between.

A big seller.

ALABASTER ROSE BOWLS.

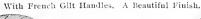
For Decoration in Oil Colors.

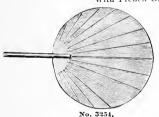


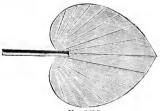
Very artistic and beautiful when decorated.

									Per doz.		
3253	Diameter	of bowl,	4	inches	S		\$0	35	\$3	60	
	Diameter	4.6	5	* 1				45	4	80	
	Diameter	44	G	4.6				50	5	75	
	Diameter	4.6	7	4.4				60	7	00	

ALUMINUM FANS.







No. 3255.

Strong and large enough for practical use; very artistic; good sellers; will never tarnish; can be washed with soap and water.

ALUMINUM FRAME AND MIRROR.

For Decoration in Oil Colors.

Very Artistic and Effective.

ALUMINUM PHOTO FRAMES.

Cabinet Size.

ALABASTER VASES.



The most artistic line of vases for decoration ever offered the trade; silvered fancy handles and

		16 01	vases for dec	orat	ion ever onered the trade, sirvered rancy nandics	aı	1(1
	il finish.				I	Eac	h.
3258	Vase 111/2-in. h	igh,	silvered han	dles,	plain	4	00
	Vase 1112 in.	44		44	decorated	6	00
3260	Vase 1112-in.	44		6 6	plain	3	75
3261	Vase 1112-in.			4+	decorated	5	50
3262	Vase 12-in.	1.6	* *	16	plain	4	25
3263	Vase 12-in.	. 4	**	4 6	decorated	6	50
3264	Vase 1110-in.	"	6.6	"	plain		
3265	Vase 111.in.	"	"	16	decorated	6	00
3266	Vase 915-in.	4.4	4.4	"	plain	4	00
3267	Vase 915-in.	6 6	4.6		decorated	6	00
3268	Vase 14-in.	4 6	undecorated	only		2	00
3269	Vase 1116-in.	4.6	+ 4	14		1	50
3269	Vase 7-in.	"		4.6			75
3270	Vase 14-in.		silvered han	dles,	plain	4	75
3271	Vase 14-in.	"	44	1.6	decorated	7	00
3272	Vase 7-in.	4.6	undecorated	only	•		75
37		- 10			Leby Lon		

Note.-In ordering vases, if possible, name second choice.

MILK-CLASS PANELS.

Thick.

			I	lach.	1			Each.
3373	Size, 4x 4	inche	es \$	0 12	Size, 7x10	inch	es	 \$0 40
	Size, 4x 6	4.4	1 11	15	Size, 7x14			 50
	Size, 4x 8	* *		20	Size, 8x S			_ 35
	Size, 5x 7	"		20	Size, 8x12	4.4		50
	Size, 5x10	4.6		30	Size, 8x16	4.4		75
	Size, 6x 6	"		20	Size, 10x14	4.6		75
	Size, 6x 8			25	Size, 10x20	6.6		1 00
	Size, 6x10	* *	*****	35	Size, 12x20	1.6		1 25
	Size, 6x12	6.6		40				

Any other size of the above made to order at proportionate prices.

BEVELED-EDGE MILK-CLASS PANELS.

Ground Face, with Polished 14-inch Beveled Edge.

		E	ach.			Each.
3374	Size, 3x 6 i	nches	25	Size, 6x 6 ii	iches	50 40
	Size, 4x 4		20	Size, 6x10		. 70
	Size, 4x 6	64	30	Size, 6x12	**	85
	Size, 4x 8	4.6	35	Size, 7x14	4.6	 - 1 10
	Size, 5x 7		40	Size, 8x 8		70
	Size, 5x10		55			

TAMBOURINES.

3375	Sheep,	6-inch,	plain rii	n	ach. 0-25	Calf,	6-	inch,	plain ri	m	Hach.
	Sheep,	8 "	4.4		35	Calf,	8	4.4	6.6		45
	Sheep,	9 "	4.4		40	Calf,	9	1.4	4.4		50
	Sheep, 1	0 "	6.6		45	Calf,	10	4.4			60
	Sheep, 1	2 "	4.4		60	Calf,	12	4.4	4.		85

SQAURE BEVELED MIRRORS.

In Broad Wooden Frames. For Decorating.

Made of best French plate glass. Silvered. Beveled edge. Width of frame in proportion to size of glass, from 3 to 6 inches.

3276	3277	3278	3279	3280
Size. Mirrors only, Ber	Frames only.	Frame and glass set square or diamond.	Erurnos f	The class set
4x 4\$3 ₄ -in	ch\$0 75	. Each, \$1 15	. \$1 10	Each, \$1 50
6x 6 45	· 85	'' 1 35	1 25	6 1 75
8x 8 75 1 '	· 95	" 1 75 .	. 1 45	" 2 35
10x101 101	· 1 00	" 2 25	1 60	" 2 85
12x12 1 701				
14x14 2 10 1 '				" 4 75
16x16 2 90 1	· 1 35	" 4 75	2 25	'' 5 50
18x18 3 80 1	· 1 45	'' 5 50	2 50	" 6 25

The most popular frame is No. 3277.

ROUND BEVELED MIRRORS.

In Broad Wooden Frames. For Decorating.

					328		3		
	Size.		Bevel.	•	Eac	h.	Ebonized Fr	Ea	ch.
6	inches	diamet	r	h	\$1	35		\$1	75
8	"	6.6	3/ "	***************************************	. 1	75		2	35
		* *	1 "		2	25		2	85
12		4.6	1		3	00		3	75
14	**	4.6	1 "	***************************************	. 4	00		4	75

Mirrors in bird's-eye maplewood frames, set square, diamond or round, furnished to order. The plain wooden frames gilded to order. Special sizes made to order.

Stained and polished frames, in imitation of French walnut, mahogany and rosewood, at same prices as ebonized.

Stands to attach to Mirrors, for placing them on table, at from 25 to 50 cents extra.

The plain wood frames are the most salable.

CROUND PLATE CLASS PANELS.

Clear Beveled Edge.

Fine Surface for Oil Paints, and a Beautiful Ornament.

	Si	ze.	Each.	Si	ze.		Ea	ch.
3283	4x 8 i	nches	. \$0 40	10x14 i	nche	2s	\$1	50
	6x = 6		40	12x12	4.4	****	1	50
	6x/8	44	60	12x16	6.6		2	00
	8x 8	6 4	65	12x18	6.6		3	00
	7x 9	66	75	16x20	4.6		4	00
	10x10	**	1 00	18x22	6 6		4	75
	10x12		1 25	20x24	4.6		6	25

No. 3283.

OAK OR MAPLEWOOD PANELS.

See page 23.

MAHOCANY, WALNUT, OAK, CHESTNUT AND BIRD'S-EYE MAPLEWOOD PANELS.

See page 23.

JAPANNED TIN PANELS.

See page 23.

SPLASHER MATS.

-----ti--- i-- Oil Calam

	For Decoration in Oil Colors.	Eac	eh.
3284	Plain, size, 18x36.	\$0	15
	Rope, 1/4-inch thick, for trimming, per 7 yards		15
3.5	1 Carried Control 14 Act Control Services		

Made of thin strips of wood laced together to form a banner.

LARCE WOOD SHOVELS.

	For Decoration in Oil C	olors. Each.
3286	Plain, full size	\$1 25
	Pleak Pack and Handle full size	1 45

ARTICLES FOR DECORATING—Continued.



THE AIR PENCIL.

For Making Raised Letters and Relief Work.

To be applied to plagues, vases, fancy boxes, dance cards, menus and ornaments of all kinds. By the use of the Air Pencil the most beautiful effects in raised lettering can be produced.

3287	Outfit complete, in neat box, compris- ing Air Pencil, Dry Medium and	
	Liquid Each, 50	75
3288	Med. No. 1 (liquid), bottles "	25
3289	Med. No. 2 (dry powder), boxes	25

CELLULOID IN SHEETS.

Sheet celluloid comes in five thicknesses, 5, 1000, 10/1000, 15 1000, 20/1000, 20/1000, 10/1000, or No 10, as it is commonly known, is the only weight the dealer should carry; the 5/1000, or No. 5, is too thin to be serviceable for decorative purposes, and the extra heavy weights are too stiff to be used to advantage.

3290	No. 10 Medium, all colors, Opaque, glazed on one side, with satin back, 20x50
	inches
3291	No. 10 Medium, all colors, Opaque, glazed on both sides, 20x50 inches
3292	No. 10 Medium, all colors, Transparent, clear back or dull back, 20x50 inches 1 70

Parts of sheets are sold any number of inches by 20 inches (the width of the sheet); that is to say, you can order a piece 10x20, 15x20, 20x20 or 25x20, etc. Cut sheets we price as follows:

Opaque o	colors, g	glazed o	n one side, 20	inches	wide	Fer ii	
Opaque	4.4	4.4	both sides,	"	"		04
Transpar	ent col	ors, 20 i	nches wide				04

To illustrate, a piece of celluloid 7 inches by 20 inches, opaque, glazed on one side, costs 21 cents; glazed on both sides, or transparent, costs 28 cents; or if 30x20, it would cost respectively 90 cents and \$1.20.

Celluloid is made in the following colors, all of which we carry in stock.

OPAQUE COLORS.

No.		No.	
43.	Ivory White	470.	Green, Pale
10.	Pure White	472.	Green, Pea
361.	Pink, Light	657.	Blue, Light
359.	Pink, Medium	658.	Blue, Medium
363.	Pink, Deep	661.	Blue, Deep
375.	Grey	121,	Red
403.	Lavender, Light	274.	Dark Brown Mottled (Tortoise Shell
405.	Lavender, Medium		Effect)
404.	Purple	522.	Light Brown Mottled (Marble Effect)
430.	Cream	527.	Red Mottled
432.	Yellow, Light	156.	Black
431.	Yellow, Deep	44.	Ivory (showing vein of natural Ivory)

TRANSPARENT COLORS.

No.		Xo.	
300. Co	olorless, Clear	473.	Green, Light
300AB, Co	olorless, Frosted	471.	Green, Dark
124. Re	ed	145.	Amber
605. Pt	irple	730.	Gold Bronze
659. B1	ne	731.	Silver "
660 D1	ue Creen		

ARTICLES FOR DECORATING-Continued.

SILK-FINISHED CELLULOID.

Watered Silk, Finish in Colors Nos. 658, 359, 156.

The surface is a perfect reproduction of the texture of silk.

3293	Size, 20x50 inches. Opaque. Price, per 1 inch by 20 inches	
	Watered or Spotted Silk Finish in Colors Nos. 659, 471, 124.	
3294	Size, 20x50 inches. Transparent Price, per 1 inch by 20 inches	
3295	Sample book of all the above colors	 50

We will refund the full price of this sample book if returned in good condition within ten days.

COLD BEVELED-EDGE PAPER-PANEL CARDS-Heavy.

With Clean-cut Edges. Pure, Non-taruishable Gold Leaf. For Mounting Maroon, Dark Olive, Green or White. Gonache Water Color Painting, Drawing, etc.

	Size.			Size.	Each.	Per doz.
3296	4 x5-inch	50 05	50.50	61gx 81g-incl	\$0 10	\$1 00
	414 x 613 "	();	70	8 x10 "	14	1 25
	5 x7 "	08	90	10 x21 "	18	1 80
	5 x8 "	(9)	1 60			

EMBOSSED PANEL CARDS.

Beveled Gold Edge, Beautiful Embossed Border, Plain Center. For Water Color,
Pen and lnk Drawing or Mounting.

	Size,	Each.	Per doz.	Size.	Each,	Per doz.
3297	114 x 214-inch	\$0 02	\$0.20	3x4 - inch	\$0 06	\$0 60
	234 x 234 "	03	30	4x514 "		80
	93 - 23	0.1	40			

OLD IVORY MATTED WATER COLOR CARD.

	Imitation Embossed Frame. Very Effective and Artistic.	Per doz.
3298	Beautiful design, carved edge, circular opening, with card suitable for water	
	colors, pen and ink or pencil; size of frame, $4^{1}_{4}x4^{1}_{4}$, round opening, $3\frac{1}{8}$. \$0-15	\$1.50

IVORY SHEETS FOR MINIATURE PAINTING-Cenuine.

Carefully Prepared from Selected Ivory.

		Size.	Each.		Size.	Each.
3299	No. 1.	134x2 - inch	\$0.35	No. 5.	3 x334-iuch	
	No. 2.	17/8×233 "	45	No. 6.	31gx41g "	2 80
	No. 3.	214x234 "	70	No. 7.	4 x5 "	4 00
	No. 4.	25gx314 "	1 00	No. 8.	41 ₂ x6 "	6 50

BOLTING CLOTH.

Finest Quality.							
				Per yard.			
3300	20	inches	wid	e			
3301	40	* *	6.6				

CHAMOIS SKINS.

ARTICLES FOR DECORATING-Continued.

RACCED EDGE CARDS.

Rough Surface for Water Color Painting. Suitable for Easter, Valentine, Birthday, Menu Cards, Etc.

3302	3½x4½	inc	E 1\$0		Per doz. \$0 10	7x 9-iuc	h		Per doz. \$0 65
	4 x4	"		02	15	9x11 "		10	1 00
	4 x6	"		02	20	5x 8 "		-06	65
	41/6x6	4 6		03	25	8x10 "	***************************************	 10	1 00
	6 x6			04	35				

READY MATTED WATER COLOR BOARD.

For Decoration in Water Colors. Mats White.

		Each,	Per doz.
3303	Size of mat, 10x12-inch; opening, 534x758	\$0 35	\$3 50
3304	Size of mat, 12x14 " opening, 7 x87/8	45	5 00

The paper is the finest Whatman's, and the mat is arranged to hinge back. Suitable for framed pictures, holiday, birthday, Easter cards, etc.

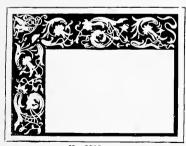
WHATMAN'S WATER COLOR BOARDS

		E	ach.	Peró	loz.	!			E	ach.	Per d	oz.
3305	5x10-incl	1 \$0	10	\$1	00	10x14-i	nch.		\$0	25	\$2	75
	6x12 "		15	1	50	8x16	6.6			30	3	25
	7x14 "		20	2	00	9x18	"			35	3	50
	8x12 "	***************************************	20	2	40	10x20				35	3	75

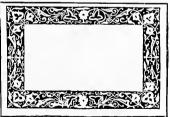
Other sizes made to order.

FROSTED CLASSIENE CARDS.

Just Imported.







No. 3307.

		1	lach.	Per doz.
3306	2½x4-inch	<u></u>	0 05	\$0 50
3306	37/sx5 "		10	1 00
3307	3 x41/5"		07	75

Suitable for decoration in oil, water color or pastel.

This is the most exquisite line of ornamental cards we have ever seen. The background is transparent, and the beautiful tracery is delicate and beautiful. Nothing could be more artistic or suitable for birthday, Christmas or Easter cards.

ARTICLES FOR DECORATING—Continued.

SWISS WOOD FANS.

For Decoration in Oil or Water Colors.

3308 Made of the natural wood and so arranged that the handles can be detached ... Each, 50 30

SWISS HAND-CARVED EASELS WITH PANELS.

For Decoration in Oil or Water Colors.

WHATMAN'S WATER COLOR PAPER FRAMES.

With Easel Backs.

CELLULOID CARD.

Clover-Leaf Shape. Open-Work Edge.

Size, 416x416 inches.

A truly beautiful Card. Suitable for Decoration in Oil Colors, etc.

Each, Perdoz.

3311a Price \$0.10 \$1.00

Studies.

We not only advertise, but actually carry in stock, a larger selection of studies than any other house in this country. In fact, our line is so enormous and constantly increasing and changing, that we have been forced to discontinue the publication of a catalogue of same. We are, however, willing, where satisfactory references are furnished, to send a line of studies on selection. The only obligation that we impose upon the purchaser is that he pay carrying charges both ways—and return promptly those not desired. Studies sent on selection are not charged in general account, but are entered in a book expressly provided for the purpose. The studies are numbered serially from 1 to 50, 1 to 75, or 1 to 100, etc., as the case may be, and the retail price is plainly marked on the back of each. Upon return of those not desired, we bill, in direct account, those retained. In ordering a line of studies for selection, be particular to mention the class and style preferred: whether for oil, water color, china color, pastel painting, etc.; if flowers, landscapes, figures, game or fish, etc., and about what sizes you desire. We have a standing order with the leading publishers, both here and abroad, to forward new studies as soon as published, and, as a result, our stock contains almost every study in the market. Studies sent on selection cannot be rented. We rent studies on the following conditions only:

RENTING STUDIES.

In every instance, whether the customer has an account with us or not, the full price of the study must be paid in advance, before the study ordered will be forwarded. Studies rented cannot be exchanged. We rent studies to parties living outside of St. Louis for one-fourth ($\frac{1}{4}$) of the

STUDIES—Continued.

selling price of the study. The party reuting the study is at liberty to retain it twenty days (30 days). Describe minutely the study you desire to rent, and remit four times the amount you are willing to pay as rent, or, in other words, the full price of the study desired. To illustrate: a study selling for 40 cents, rents for 10 cents for 20 days; a study that sells for 80 cents, rents for 20 cents for 20 days; a one dollar study rents for 25 cents for 20 days, etc., etc. Upon receipt of your description and remittance, we will select a study, at the price named, that answers your description and forward at our expense (if we are unable to do this, we will return your money at once). To the back of the study forwarded we attach a coupon of which the following is a copy:

415 N	lorth Broadway, ST. LOUIS, MO.
STUDY COUPON.	(Not Good if Detached.
St.	Louis, 189
•	Nois presented to us in
•	n or before
•	same of bearer for

Of course, the coupon is filled out with the proper dates and amounts, in conformity with the foregoing conditions. Upon the return of the study rented (by mail or otherwise) within the 30 days, we will forward at once the amount called for by the coupon, which in every instance would be three-fourths of the amount you originally remitted.

HICH CLASS MONOCHROME STUDIES.

For Artists, Advauced Students and Others.

Photographs taken directly from famous works of art by leading masters make most desirable studies to paint from, as one is sure of finding the drawing absolutely correct, and the knowledge that such artists have of proportions and of posing their models is worth a great deal to the amateur painter.

Thus at a very moderate price one can have before him excellent copies of the most noted art works, and obtain practically the same results as if guided by the hand of some famous teacher.

The Soule Photograph Co., of 338 Washington St., Boston, Mass., publish over 15,000 subjects which can be purchased in any variety at \$1.50 per dozen. The photographs being cabinet size and unmounted, are readily sent through the mail, and will be sent on approval if one makes a deposit with the firm covering the cost, and agrees to retain one-half of each lot sent.

Their catalogues are most systematically arranged, and are sent to any address on receipt of 15c. Special features to which we would call attention are their heads, genre subjects, animals, figure studies, landscapes and marines.

Where the student possesses the ability to work in color from black and white these photographs open a wide field—cupids and nudes for china decoration—figures from which to study pose, composition, etc.

Educational institutions will find them of great assistance for class work in the abstract study of art.

Art Publications.

HAND-BOOKS ON ART.

DRAWING AND SKETCHING.

3312	Animal Drawing by Thea I Calist	Each.
	Animal Drawing, by Thos. I. Gulich	
3313	Artistic Anatomy of Cattle and Sheep, by B. W. Hawkins	
3314	mustic the bog and beer, by h. w. Hawkins	
3315	Artistic " the Horse, by B. W. Hawkins	
3316	Artistic " the Human Figure, by Henry Warren	
3317	Art of Botanical Drawing, by F. W. Burbridge	35
3318	Art of Painting and Drawing in Colored Crayons, by H. Murray	35
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3320	Elements of Perspective, by Aaron Penly	35
3321	Guide to Animal Drawing, by C. H. Weigall	35
$\bf 3322$	Guide to Figure Drawing, by G. E. Hicks	
3323	Guide to Light and Shade Drawing, by Mrs. Merrifield	
3324	Guide to Pencil and Chalk Drawing, by G. Harley	
3325	Guide to Pictorial Art, by H. O. Neill	
3326	Guide to Pictorial Perspective, by B. R. Green	
3327	Half-Honr Lectures on Drawing and Painting, by H. Warren	
3328	Hints on Sketching from Nature, Part I, by N. E. Green	
3329		
3330	Tart 11, by N. E. Green	
	Tall III, by N. II. Gicci	
3331	How to Sketch from Nature, by N. Fielding	
3332	Principles of Form in Ornamental Art, by Chas. Marte	
3333	Principle of Perspective, by Heury Lewis	
3334	What to Sketch With, by N. Fielding	
3335	Eugene Pearl's Studies and Hints on Expression, per set of six	
3336	Pencil Drawing from Nature, Part I, by W. N. Bartholomew	
3337	Pencil " Part II, by W. N. Bartholomew	75
3338	Pencil " Part III, by W. N. Bartholomew	. 75
3339	How to Draw and Paint The whole art of drawing and painting, containing	
	concise instructions in outline, light and shade, perspective, sketching from	
	nature, etc., etc. One hundred illustrations. Boards, cloth back	50
	ON WATER COLOR PAINTING.	
		Each.
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3341	Art of Miniature Painting, by Chas. W. Day	35
3342	Art of Portrait Painting in Water Colors, by Mrs. Merrifield	35
3343	Guide to Figure Painting in Water Colors, by S. T. Whiteford	35
3344	Guide to Flower Painting in Water Colors, by G. Rosenburg	
3345	Guide to Miniature Painting and Coloring Photographs, by J. S. Tompleton	
3346	Guide to Sketching from Nature in Water Colors, by L. C. Miles	
3347	Guide to Water Color Painting, R. P. Noble	
3348	Water Colors—Treatise on Quality and Effect When Used, by Winsor & Newton	
3349	Hints for Sketching Trees from Nature in Water Colors, by Thos. Hatton	
3350	Marine Painting in Water Colors, by J. W. Carmichael	
3351	Water Color Painting, Theoretical and Practical, by L. G. Miles	
3352	Hints on Illumination, by Henry M. Lucien	
3353	Illuminating, Drawing and Water Color Painting, by A. N. Rantoul.	
3354	Dictionary of Water Color Technique, by Charles Wallis	
3355	Modern Water Colors Illustrated with Washes of the Pigments on Whatman Papers,	
	by J. Scott Taylor	. 35

ART PUBLICATIONS—Continued.

GUIDE BOOKS ON CHINA PAINTING.

3336	Duc-Learning to Draw	72	θU
3357	Delamardelle-Practical Lessons in Painting on China; this book is endorsed by		
	A. Lacroix		60
3358	Flaxman's Outline Designs of Greek and Roman Mythology, 20 plates of outlines,		
	516x8, and 14 pages text in portfolio	1	25
3359	McLaughlin-A Practical Manual to China Painting, bound		75
3360	Piton—China Painting in America, with 10 plates of designs in separate wrapper	1	75
3361	Westlake—The Amateur Pottery, China and Glass Painter, reprinted by special per-	•	
.,,,,,,,	mission of the Dept. of S. and A. Society, Kensington, cloth bound	7	
2000		1	10
3362	Amateur Art, by Henri Clarise. A Guide to Oil and Water Color, Cameos, China,		
	Silk, Velvet, Glass, Wood, Kensington Lustre, and Flower Painting; also Crayon,		
	Portraiture, Charcoal Drawing and Hammered Brass Work	1	00
3363	Tried by Fire; a work on China Painting, with colored and black and white illus-		
	trations, by S. S. Frackelton	6	00
3364	McLaughlin's Pottery Decorations; a practical manual of Under-glaze Painting	1	00
3365	McLaughlin's Suggestions to China Painters, illustrated	1	00
1.6	All line of Studies for Chine Deinting on hands now once constantly added to start		
An	all line of Studies for China Painting on hand; new ones constantly added to stock.		
	ON OIL PAINTING.		
		Ea	ch.
3366	Art of Landscape Painting in Oil Colors, Tomilson	80	35
3367	Art of Marine Painting in Oil Colors, by J. W. Carmichael		35
3368	Art of Portrait Painting in Oil Colors, by Henry Murray		35
3369	Guide to Oil Painting, Part I. by J. S. Templeton		35
3370	Guide to Oil Painting Part II, by A. Clint		35
3371	Guide to Oil Painting, Part I. by J. S. Templeton Guide to Oil Painting, Part II, by A. Clint Half-Hour Lectures on Painting and Drawing, by H. Warren		35
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0070	On the Materials Used in Painting, by Chas. Martel		
3373	Principles of Coloring and Painting, by Chas. Martel		35
3374	Principles of Coloring and Painting, by Chas, Martel		35
3375	Flower Painting in Oil Painting, by W. J. Muckley		35
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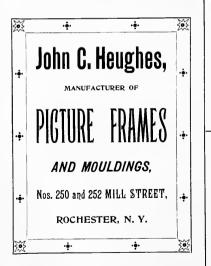
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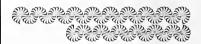
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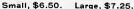
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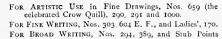
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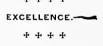
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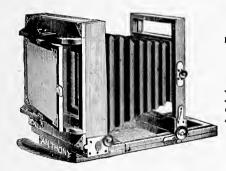


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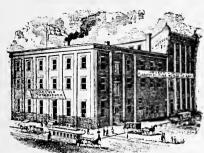
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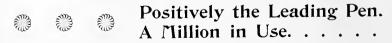
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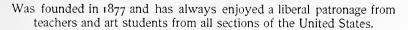
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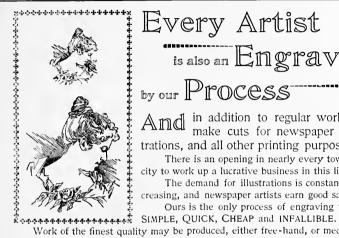
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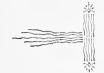
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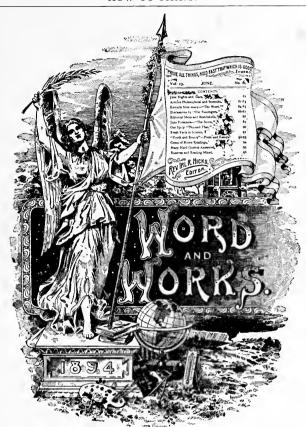
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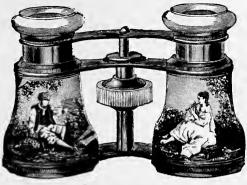
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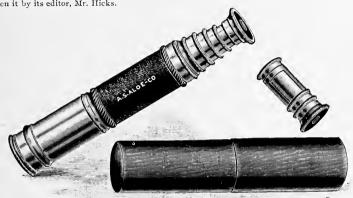
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| Pecified Turpentine 1ts Uses 99                                                                                                                                                                                                | Gouache Painting 147                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                      |
| Red Morning Glories, How to Paint 118                                                                                                                                                                                          | Graduated Washes                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                          |
| Raised Paste for Gold       97         Raspberries, How to Paint       119         Rectified Turpentine, Its Uses       99         Red Morning Glories, How to Paint       118         Red Raspberries, How to Paint       119 | Handling 146                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                              |
| Regrinding Colors 85 Relief Enamel Colors 89                                                                                                                                                                                   | High Lights 145                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                           |
| Relief Enamel Colors 89                                                                                                                                                                                                        | Instructions in the Art of Water Color                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                    |
| Relief Paste for Gold                                                                                                                                                                                                          | Painting     143       Introductory     143       Landscapes, How to Paint     146       Lantern Slides, How to Color     127       117     117                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                           |
| Relief White Enamel 97                                                                                                                                                                                                         | Landscapes Houte Print                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                    |
| Removing Color After Firing                                                                                                                                                                                                    | Lautern Slides How to Color 197                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                           |
| Roses, How to Paint 119                                                                                                                                                                                                        | Large Designs 147                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                         |
| Royal Worcester Colors, How to Paint                                                                                                                                                                                           | Laying Washes. 145                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                        |
| With 113-121                                                                                                                                                                                                                   | Lights                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                    |
| Sea Weed, How to Paint 119                                                                                                                                                                                                     | Large Desigus       147         Laying Washes       145         Lights       451         Linen, How to Paint       127                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                    |
| Selecting China 82                                                                                                                                                                                                             | Magic Lautern Slides 127                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                  |
| Semi-Glaze Colors, China                                                                                                                                                                                                       | Marine Painting                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                           |
| Setting the Palette                                                                                                                                                                                                            | Mounting Water Color Paper                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                |
| Class Hourto Doint 117                                                                                                                                                                                                         | Nature, Studying From.         146           Overwashes.         145           Poisonous Colors.         144                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                              |
| Smoke and Turpentine for Drawing Design                                                                                                                                                                                        | Poisonous Colors 144                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                      |
| sion 85                                                                                                                                                                                                                        | Palettes Description of 132                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                               |
| Soft-Shell Crabs, How to Paint 116                                                                                                                                                                                             | Paper, Description of 144                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                 |
| Spattered Gold Effects                                                                                                                                                                                                         | Permanency of Water Colors 9-16                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                           |
| Stems, How to Paint 119                                                                                                                                                                                                        | Portrait Painting                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                         |
| Stipple Gold Effects                                                                                                                                                                                                           | Paper, Description of   144                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                               |
| Stopping-Out                                                                                                                                                                                                                   | Reworking Color                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                           |
| Strawberries, How to Paint                                                                                                                                                                                                     | Pound Writing 139                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                         |
| Squirrel How to Paint 119                                                                                                                                                                                                      | Sketching the Design 145                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                  |
| Squirrel, How to Paint         119           Table of China Colors         79-92           Table of Lacroix Colors         120                                                                                                 | Sky, How to Lay 145                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                       |
| Table of Lacroix Colors 120                                                                                                                                                                                                    | Small Requisites 144                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                      |
| Tar Oil, Its Uses 99                                                                                                                                                                                                           | Solar Prints                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                              |
| Tar Paste, Its Uses 99                                                                                                                                                                                                         | Removing Color                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                            |
| Tea Roses, How to Paint                                                                                                                                                                                                        | Strainers                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                 |
| Temperature of the Painting Room                                                                                                                                                                                               | Studying from Nature         146           Style         146           Tables         144           Technique         146                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                 |
| Test Plates 84 Tinting Oil, Its Uses 99                                                                                                                                                                                        | Tables 144                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                |
| Thickness 83                                                                                                                                                                                                                   | Technique 146                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                             |
| Violets, How to Paint 119                                                                                                                                                                                                      | 11nts                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                     |
| Water Color for Drawing Design                                                                                                                                                                                                 | Tinting Photographs 126                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                   |
| White Clover, How to Paint                                                                                                                                                                                                     | Transferring Colors 145 T Squares, Description of 144                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                     |
| White Enamel, How to Mix and Use                                                                                                                                                                                               | T Squares, Description of 145                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                             |
| Yellow Anemone, How to Paint                                                                                                                                                                                                   | Using Color 145                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                           |
| Yellow Chickens, How to Paint 114                                                                                                                                                                                              | Varnishing Pictures                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                       |
| Tenou enteres, monto contrato                                                                                                                                                                                                  | 1 Squares, pescription of   145   145   145   145   145   145   145   145   145   145   145   145   145   145   145   145   145   145   145   145   145   145   145   145   145   145   145   145   145   145   145   145   145   145   145   145   145   145   145   145   145   145   145   145   145   145   145   145   145   145   145   145   145   145   145   145   145   145   145   145   145   145   145   145   145   145   145   145   145   145   145   145   145   145   145   145   145   145   145   145   145   145   145   145   145   145   145   145   145   145   145   145   145   145   145   145   145   145   145   145   145   145   145   145   145   145   145   145   145   145   145   145   145   145   145   145   145   145   145   145   145   145   145   145   145   145   145   145   145   145   145   145   145   145   145   145   145   145   145   145   145   145   145   145   145   145   145   145   145   145   145   145   145   145   145   145   145   145   145   145   145   145   145   145   145   145   145   145   145   145   145   145   145   145   145   145   145   145   145   145   145   145   145   145   145   145   145   145   145   145   145   145   145   145   145   145   145   145   145   145   145   145   145   145   145   145   145   145   145   145   145   145   145   145   145   145   145   145   145   145   145   145   145   145   145   145   145   145   145   145   145   145   145   145   145   145   145   145   145   145   145   145   145   145   145   145   145   145   145   145   145   145   145   145   145   145   145   145   145   145   145   145   145   145   145   145   145   145   145   145   145   145   145   145   145   145   145   145   145   145   145   145   145   145   145   145   145   145   145   145   145   145   145   145   145   145   145   145   145   145   145   145   145   145   145   145   145   145   145   145   145   145   145   145   145   145   145   145   145   145   145   145   145   145   145   145   145   145   145   145   145   145   145   145   145   145 |
| WATER COLOR PAINTING.                                                                                                                                                                                                          | Water Bottles 134                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                         |
|                                                                                                                                                                                                                                | Water Colors, Description of 9-16                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                         |
| Boards, Description of 144                                                                                                                                                                                                     | Washes, How to Lay 145                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                    |
| Breadths of Color 145 Bristol Board, Description of 144                                                                                                                                                                        |                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                           |
| Brushes, Description of                                                                                                                                                                                                        | COLOR TABLES.                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                             |
| Character                                                                                                                                                                                                                      | LANDSCAPE AND MARINE PAINTING.                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                            |
| Cold-Pressed Bristol Boards, Descrip-                                                                                                                                                                                          | Skies 60                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                  |
| Cold-Pressed Bristol Boards, Description of                                                                                                                                                                                    | Daylight, More or Less Pure 60                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                            |
| Coloring Magic Lantern Shades 127                                                                                                                                                                                              | Twilight 60                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                               |
| Coloring Photographs                                                                                                                                                                                                           | Sunset, for All Parts of Sky 60                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                           |
| Compass, Use of 144                                                                                                                                                                                                            | Sunrise                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                   |
|                                                                                                                                                                                                                                | If Soft and Aerial 61                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                     |
| Crayon Papers for Water Colors                                                                                                                                                                                                 | If of a Purple Tone 61                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                    |
| Design, How to Sketch 145                                                                                                                                                                                                      | If Dark and Lowering 61                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                   |
| Corayon Papers for Water Colors                                                                                                                                                                                                | Twilight Away From the Sun's Influ-                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                       |
| Detail                                                                                                                                                                                                                         | ence                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                      |
| Double-End Brushes, Description of 139                                                                                                                                                                                         | If a Cold Grey                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                            |
| Bralish Crayon Paper                                                                                                                                                                                                           | For High Lighte 61                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                        |
| Enlargements, Solar                                                                                                                                                                                                            | If Stormy 61                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                              |
| Figure Painting 69-147                                                                                                                                                                                                         | Sunset and Sunrise Clouds                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                 |
| Enlargements, Solar 164 Figure Painting 69-147 Flower Painting 73 French Crayon Paper, Description of 144 Fruit, How to Paint. 73 Freit and Flowers, How to Paint 147                                                          | If Deep Orange 61                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                         |
| French Crayon Paper, Description of 144                                                                                                                                                                                        | If Golden                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                 |
| Fruit, How to Paint                                                                                                                                                                                                            | If Scarlet                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                |
| rinit and riowers, now to raint 14/                                                                                                                                                                                            | II CHIISOH                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                |

| WATER COLOR PAINTING—Continued                      | l.  | WATER COLOR PAINTING—Continued                                                                                                |                |
|-----------------------------------------------------|-----|-------------------------------------------------------------------------------------------------------------------------------|----------------|
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| PAGE   188   Cleaning the Work   188   Directions for Use of Instrument   186                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                             | Bloom                                                                                                                                                                                                                                                                                                                                                     | 20                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                            |
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| dackgrounds     192       drush Work     193       danvas, Description of     191       daution     192       bistant Handling     192       obelin Tapestry     191       tandling     192                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                               | Placetre                                                                                                                                                                                                                                                                                                                                                  | 2                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                             |
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| ELVET OIL METHOD 193-194                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                  | Waste Moulding                                                                                                                                                                                                                                                                                                                                            | 2                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                             |
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| SCENIC PAINTING.                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                          | UNDERGLAZED POTTERY DEC                                                                                                                                                                                                                                                                                                                                   | CORATIO                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                       |
| SCENIC PAINTING.  nstruction 195  KENSINGTON PAINTING.                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                    | UNDERGLAZED POTTERY DEC                                                                                                                                                                                                                                                                                                                                   | 202-2<br>204-2                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                |
| SCENIC PAINTING.  nstruction 195  KENSINGTON PAINTING.                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                    | UNDERGLAZED POTTERY DEC                                                                                                                                                                                                                                                                                                                                   | 202-2<br>204-2                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                |
| SCENIC PAINTING.   195                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                    | UNDERGLAZED POTTERY DEC                                                                                                                                                                                                                                                                                                                                   | 202-2<br>204-2                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                |
| SCENIC PAINTING.   195                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                    | UNDERGLAZED POTTERY DEC                                                                                                                                                                                                                                                                                                                                   | 202-2<br>204-2                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                |
| SCENIC PAINTING.   195                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                    | UNDERGLAZED POTTERY DEC                                                                                                                                                                                                                                                                                                                                   | 202-2<br>204-2                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                |
| SCENIC PAINTING.   195                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                    | UNDERGLAZED POTTERY DEC                                                                                                                                                                                                                                                                                                                                   | 202-2<br>204-2                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                |
| SCENIC PAINTING.   195                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                    | UNDERGLAZED POTTERY DEC                                                                                                                                                                                                                                                                                                                                   | 202-2<br>204-2                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                |
| SCENIC PAINTING.   195                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                    | UNDERGLAZED POTTERY DEC                                                                                                                                                                                                                                                                                                                                   | 202-5<br>204-5                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                |
| SCENIC PAINTING.   195                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                    | UNDERGLAZED POTTERY DEC                                                                                                                                                                                                                                                                                                                                   | 202-5<br>204-5                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                |
| SCENIC PAINTING.   195                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                    | UNDERGLAZED POTTERY DEC                                                                                                                                                                                                                                                                                                                                   | 202-5<br>204-5                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                |
| SCENIC PAINTING.   195                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                    | UNDERGLAZED POTTERY DEC                                                                                                                                                                                                                                                                                                                                   | 202-5<br>204-5                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                |
| SCENIC PAINTING.   195                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                    | UNDERGLAZED POTTERY DEC                                                                                                                                                                                                                                                                                                                                   | 202-2<br>204-2                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                |
| SCENIC PAINTING.   195                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                    | UNDERGLAZED POTTERY DEC                                                                                                                                                                                                                                                                                                                                   | 202-2<br>204-2                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                |
| SCENIC PAINTING.   195   SCENIC PAINTING.   195   KENSINGTON PAINTING.   195–196   SILK PAINTING.   196   SATIN PAINTING.   196   FABRIC PAINTING.   196   PLUSH PAINTING.   196                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                          | UNDERGLAZED POTTERY DEC                                                                                                                                                                                                                                                                                                                                   | 202-2<br>204-2                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                |
| SCENIC PAINTING.   195   SCENIC PAINTING.   195   KENSINGTON PAINTING.   195–196   SILK PAINTING.   196   SATIN PAINTING.   196   FABRIC PAINTING.   196   PLUSH PAINTING.   196                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                          | UNDERGLAZED POTTERY DEC                                                                                                                                                                                                                                                                                                                                   | 202-2<br>204-2                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                |
| SCENIC PAINTING.   195                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                    | UNDERGLAZED POTTERY DEC                                                                                                                                                                                                                                                                                                                                   | 202-2<br>204-2                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                |
| SCENIC PAINTING.   195                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                    | UNDERGLAZED POTTERY DEC                                                                                                                                                                                                                                                                                                                                   | 202-2<br>204-2                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                |
| SCENIC PAINTING.   195                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                    | UNDERGLAZED POTTERY DEC                                                                                                                                                                                                                                                                                                                                   | 202-2<br>204-2                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                |
| SCENIC PAINTING.   195                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                    | UNDERGLAZED POTTERY DEC Instruction  CASTING.  Instruction  WOOD CARVING.  American Walnut Ammonia Background Tools Basswood Bench Bench Bent Background Tools Boxwood Carvers' Bench Carvers' Screw Coloring Cutting Edge Dyes  'Figure' in Woods Finishing Firmers Fluters Fret Saw Glue Pot Gouges                                                     | 201-2<br>201-2<br>201-2<br>201-2<br>2<br>2<br>2<br>2<br>2<br>2<br>2<br>2<br>2<br>2<br>2<br>2<br>2<br>2<br>2<br>2<br>2<br>2                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                    |
| SCENIC PAINTING.   195                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                    | UNDERGLAZED POTTERY DEC Instruction  CASTING.  Instruction  WOOD CARVING.  American Walnut Ammonia Background Tools Basswood Bench Bench Bent Background Tools Boxwood Carvers' Bench Carvers' Screw Coloring Cutting Edge Dyes  'Figure' in Woods Finishing Firmers Fluters Fret Saw Glue Pot Gouges                                                     | 201-2<br>201-2<br>201-2<br>201-2<br>2<br>2<br>2<br>2<br>2<br>2<br>2<br>2<br>2<br>2<br>2<br>2<br>2<br>2<br>2<br>2<br>2<br>2                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                    |
| SCENIC PAINTING.   195                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                    | UNDERGLAZED POTTERY DEC Instruction  CASTING.  Instruction  WOOD CARVING.  American Walnut Ammonia Background Tools Basswood Bench Bent Background Tools Boxwood Carvers' Bench Carvers' Bench Carvers' Bench Carvers' Bench Carvers' In Woods Finishing Figure' in Woods Finishing Firmers Fluters Fluters Fret Saw Glue Pot Gouges Grinding Grindstone  | 201-3<br>201-3<br>201-3<br>201-3<br>2<br>2<br>2<br>2<br>2<br>2<br>2<br>2<br>2<br>2<br>2<br>2<br>2<br>2<br>2<br>2<br>2<br>2<br>2                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                               |
| SCENIC PAINTING.   195                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                    | UNDERGLAZED POTTERY DEC Instruction  CASTING. Instruction  WOOD CARVING.  American Walnut Ammonia Background Tools Basswood Bench Bent Background Tools Boxwood Carvers' Bench Carvers' Screw Coloring Cutting Edge Dyes 'Figure' in Woods Finishing Firmers Fluters Fret Saw Glue Pot Gouges Grinding Grindstone                                         | 204-2<br>204-2<br>204-2<br>204-2<br>2<br>2<br>2<br>2<br>2<br>2<br>2<br>2<br>2<br>2<br>2<br>2<br>2<br>2<br>2<br>2<br>2<br>2                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                    |
| SCENIC PAINTING.   194   SCENIC PAINTING.   195   KENSINGTON PAINTING.   195–196   SILK PAINTING.   196   SATIN PAINTING.   196   SATIN PAINTING.   196   PABRIC PAINTING.   196   PLUSH PAINTING.   197   VELVET PAINTING.   197   WOOD PAINTING.   197   Instruction   197                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                              | UNDERGLAZED POTTERY DEC Instruction  CASTING.  Instruction  WOOD CARVING.  American Walnut Ammonia Background Tools Basswood Bench Bent Background Tools Boxwood Carvers' Bench Carvers' Bench Carvers' Serew Coloring Cutting Edge Dyes 'Figure' in Woods Finishing Firmers Fluters Fret Saw Glue Pot. Gouges Grinding Grindstone Grounders Introduction | 201-3<br>201-3<br>201-3<br>201-3<br>2<br>2<br>2<br>2<br>2<br>2<br>2<br>2<br>2<br>2<br>2<br>2<br>2<br>2<br>2<br>2<br>2<br>2<br>2                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                               |
| SCENIC PAINTING.   195                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                    | UNDERGLAZED POTTERY DEC Instruction  CASTING. Instruction  WOOD CARVING.  American Walnut Ammonia Background Tools Basswood Bench Bent Background Tools Boxwood Carvers' Bench Carvers' Bench Carvers' Screw Coloring Cutting Edge Dyes 'Figure' in Woods Finishing Firmers Fluters Fret Saw Glue Pot Gouges Griuding Grindstone Grounders Introduction   | 204-2<br>204-2<br>204-2<br>204-2<br>2<br>2<br>2<br>2<br>2<br>2<br>2<br>2<br>2<br>2<br>2<br>2<br>2<br>2<br>2<br>2<br>2<br>2                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                    |
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| Culots, or Seed Cups                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                         | Easele Artiste' 07 90                                                                                                                                                                                           |
| Cups, China                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                  | Easels, Artists       27-20         Easels, Bamboo       302-305         Easels—dealers       329, 362, 360                                                                                                     |
| Cup and Saucer Easels                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                        | Fasers, Barrioto                                                                                                                                                                                                |
|                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                              | Fasels—dealers                                                                                                                                                                                                  |
| <b>D</b>                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                     | Easels, Hand-Carved, for Decoration                                                                                                                                                                             |
| <b>D</b> .                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                   | Easels, Sketching                                                                                                                                                                                               |
| Dabbers, Fitch Hair 111                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                      | Easels, Studio 28 Easels, Wire 290-295                                                                                                                                                                          |
| Dabber for Etching                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                           | Easels, Wire                                                                                                                                                                                                    |
| Davidson's Dubbors 261                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                       | Easel Rests for Frames, etc                                                                                                                                                                                     |
| Davidson's Rubbers                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                           | Eastman Kodak Co.—advertisement 340                                                                                                                                                                             |
| Deane's Patent Adjustable 1 Squares 200-270                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                  | Fherhard Raber—advertisement 230                                                                                                                                                                                |
| Decorated Alabaster Plaques 307                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                              | Thomas Stoin 901                                                                                                                                                                                                |
| Decorated Crystal Plaques 306 Decorated Plaques 354, 374 Decorative Room Mouldings—mirs 329                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                  | Phone Folding Descital Dutes 900                                                                                                                                                                                |
| Decorated Plaques 354, 314                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                   | Phonical Ward Donate                                                                                                                                                                                            |
| Decorative Room Mouldings—mfrs 329                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                           | Edonized Wood Panels                                                                                                                                                                                            |
| Decorator—Miss May A. Lynch 333                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                              | Eberhard Faber—advertisement   33                                                                                                                                                                               |
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| Dellineators                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                 | 231, 23                                                                                                                                                                                                         |
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| Dennison's Papers for Decoration 201-241                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                     | Egg-Shell Mat Boards 91                                                                                                                                                                                         |
| Demar Varnish         36           Dennison's Papers for Decoration         237-241           Designer—Miss May A. Lynch         333           Designer—Miss May A. Lynch         350                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                        | Egg-Shell Mat Boards                                                                                                                                                                                            |
| Detail Fencils 200                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                           | Electric Light Color Drints 16                                                                                                                                                                                  |
| Devoe (F. W.) and C. T. Raynolds Co                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                          | Embased Paner City Community 20                                                                                                                                                                                 |
| advertisement 326-327                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                        | Embossed Pancy Suver Ornaments 239                                                                                                                                                                              |
| Devoe's Oil Colors 3-6                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                       | Embossed Panel Cards                                                                                                                                                                                            |
| advertisement   326-327     Devoe's Oil Colors   3-6     Diaphanous Liquid   36, 148     Diaphanous Diaphanous September   326-327     Devoe's Oil Colors   3-6     Diaphanous Liquid   36, 148     Diaphanous Diaphanous September   326-327     Devoe's Oil Colors   3-6     Diaphanous Diaphanous September   3-6     Diaphanous Diaphanous September   3-6     Diaphanous Diapha | Electric Light Solar Prints   16                                                                                                                                                                                |
| Diamond Dust                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                 | Empty Oil Color Boxes30-33                                                                                                                                                                                      |
| Dictionary Holder                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                            | "Empress" Brass Easel 29                                                                                                                                                                                        |
| Dictionary, Smallest in the World 298                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                        | Enamel Colors                                                                                                                                                                                                   |
| Dinner and Tea Sets, China, for Decorat-                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                     | Enamel for Bicycles 28                                                                                                                                                                                          |
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| ing—dealers in                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                               | Enamel for Bath-Tubs                                                                                                                                                                                            |
| Distemper or Fresco Colors 283                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                               | Enamel Paint for Chairs etc. 979                                                                                                                                                                                |
| Dividers, Proportional 159 Divided Slants 133                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                | Eulargements, Photographic 36 Engravings—publisher 35 Engravers—Hoke Engraving Photo Co 36                                                                                                                      |
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| Dividers         276           Dixon's Pencils         260                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                   | Engravings—publisher                                                                                                                                                                                            |
| Dixon's Pencils 260                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                          | Engravers—Hoke Engraving 1 noto Co 30                                                                                                                                                                           |
|                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                              | Enlargements 16 Enlarging Instrument 55-5                                                                                                                                                                       |
| Double-End Brushes 139                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                       | Enlarging instrument                                                                                                                                                                                            |
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| Drawing Instruments                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                          | Etching Ink                                                                                                                                                                                                     |
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| Oil Painting Materials 3-78                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                  | Paper in Rolls         163, 245-251           Paper, Steinbach's         163           Paper, Tissue         238-241           Paper, Tracing         248-249           Paper, Westernood         248-249                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                    |
| Oil Painting Instruction Books       323         Oil Painting Materials       3-78         Oil Painting—teachers       332         332       334                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                             | Paper, Water Color                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                           |
| Oils 36-37<br>Oil Sketching Blocks 21                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                        | Papier-Mache Plaques 305-306                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                 |
| Oils—dealers in                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                              | Paquelin's Pyrography Outfits                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                |
| Oils for China Painting 98                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                   | Paquelin's Pyrography Outfits                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                |
| Oils     36-37       Oil Sketching Blocks     21       Oils—dealers in     327, 329, 334, 370       Oils for China Painting     98       Oils in Bulk     37       Oil Wood Stains     280       Old Ivory Cards     318       Opal Glass Plaques     367-309       Opal Ware—manufacturers     354       Oreans Vacious for Kensington Painting     196                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                     | l Para Pencil Rubber 963                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                     |
| Oil Wood Stains                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                              | Parchment Satino Blue Print Paper. 250 "Paris" Bristle Brushes. 45 Parlor Easels 302-303                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                     |
| Onal Class Plagues 367-309                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                   | Parlor Fasels 302-203                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                        |
| Opal Ware—manufacturers 354                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                  | Parting Tools for Carving 210                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                |
| Opaque Medium for Kensington Painting 196                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                    | Pastel Canvas-manufacturers                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                  |
| Opaque Medium for Kensington Painting Opera Glasses                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                          | Pastel Painting—teachers                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                     |
| Opera Glass Bags                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                             | Fartor Easels   302-303     Parting Tools for Carving   210     Pastel Canvas—manufacturers   334     Pastel Painting—teachers   333     Porte Crayons   155     Pastes   181     Paste   Tray   100     Paste   100     Pas |
| Optical Ink 194 Optical Catalogue 161 Ornamental Glass—manufacturer 161                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                      | Pacte Tar 98                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                 |
| Ornamental Glass—manufacturer                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                | Paste, Tar 98 Paste for Raised Gold 97 Pastel Boards 175                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                     |
| Ornaments, Silver                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                            | Pastel Boards 175                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                            |
| Osgood Art School 357                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                        | Pastel Canvas Mounted on Stretchers 175–176                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                  |
| Osgood's China Colors 91-93                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                  | Pastel Canvas Mounted on Stretchers 175 Pastel Drawing 169-182                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                               |
| Osgood Art School Gold                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                       | Pastel Fixatif. 151                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                          |
| "Outing" Easel 27                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                            | Pastel Outfits         171           Pastel Paper         174                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                |
| "Outing" Canvas 18                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                           | Pastel Paper                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                 |
| "Our Pets" Paper Dolls     298       "Outing" Easel     27       "Outing" Carvas     18       Outline Pictures     300                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                       | Pactal Solar Prints 164                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                      |
| Outline Portfolios         255           Oval Glass Shades         288-290           Oval Stretchers         19           Ox-Gall         129                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                | Pastel Stretchers 175                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                        |
| Oval Stretchers 19                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                           | Pastels in Single Sticks 171-174<br>Pastels, Soft, Hard and Half-Hard 169-174                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                |
| Ox-Gal1                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                      | Patent Office Bristol Board 244                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                              |
|                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                              | Pale Drying Oil         36-37           Pearl's Crayon Peucils         152                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                   |
| P                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                            | Pearl's Crayon Pencils dealers 200                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                           |
| Pads, Drawing 256                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                            | Pearwood T Square 967                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                        |
| Paint, Gold                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                  | Pearwood Triangles 264                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                       |
| Paint, Floor, Enamel 283                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                     | Pearl-Handle Knives 297-298                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                  |
| Paint, Floor, Ename!       283         Paint for Family Use       282         Painters' Supplies—dealers in Painting Books, Palette       329                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                | Pen and Ink Drawing 223                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                      |
| Painting Rooks Palette 200                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                   | Pencil Air for Raised Lettering 217                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                          |
| Paints—dealers in 329, 334, 361, 364, 370                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                    | Pencil Block                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                 |
| Palette Cups 24-25                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                           | Pencil Boxes                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                 |
| Painting Books, Palette 299 Painting Books, Palette 299 Paints—dealers in 329, 334, 361, 364, 370 Palette Cups 24-25 Palette Knives, Horu 101 Palette Knives Steel 95                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                        | Pale Drying Oil 36-37     Pearl's Crayon Pencils—dealers 326     Pearwood T Square 267     Pearwood T Square 267     Pearwood Triangles 274     Pearl-Handle Knives 297-298     Pen Books and Blocks 253-257     Pencil Air, for Raised Lettering 317     Pencil Block 255-257     Pencil Boxes 37     Pencil Rubber and Eraser 26, 263     Pencil Sharpeuer 261     Pencil Drawing Instructions 223-267     Pencil Drawing Instructions 224-267     Pencil Drawing Instructions 298-267     Pencil Drawing from Nature, Hrnd-Book 299                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                     |
| Palette Knives, Rom     101       Palette Knives, Steel     25       Palette, Large Balance     23       Palette Painting Books     299       Palettes, China     101, 132       Palettes, Channois     155       Palettes, Wooden     23-24       Panel Cards     318-319                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                   | Pencil Sharpener 261                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                         |
| Palette Painting Rooks 299                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                   | Pencil Drawing from Nature, Hrnd-Book 299                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                    |
| Palettes, China 101, 132                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                     | Pencil Drawing Paper, "American" 243                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                         |
| Palettes, Chamois 155                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                        | Pencil Drawing Paper, "Anchor" 246                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                           |
| Palettes, Wooden 23-24                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                       | Pencil Drawing Paper, "Aplex"                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                |
| Panels Aluminum 318-319                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                      | Pencil Drawing Paper, "Apollo" 243                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                           |
| Panels, Black Polished 22                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                    | Pencil Drawing Paper, Detail                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                 |
| Panels, Aluminum   311     Panels, Black Polished   22     Panels in Plaster   285     Panels j. Japanned Tin   23     Panels j. Maplewood   23     Panels j. Will Close   235     Panel | Pencil Drawing Paper, "Normandie" 247                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                        |
| Panels, Japanned Tin 23                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                      | Pencil Drawing Paper, "Polygon" 246                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                          |
| Panels, Waplewood                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                            | Pencil Drawing Paper, "Keliable" 242, 246                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                    |
| Panels, Milk-Glass 315 Panels, Polished Hardwood 23                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                          | Pencil Drawing Paper, "Super-Super" 246                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                      |
| Pauels, Plate Glass 316                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                      | Pencil Drawing Instructions 233-226 Pencil Drawing from Nature, Hrnd-Book 299 Pencil Drawing Paper, "American" 243 Pencil Drawing Paper, "Anchor" 246 Pencil Drawing Paper, "Aplex" 245 Pencil Drawing Paper, "Apollo" 245 Pencil Drawing Paper, "Apollo" 245 Pencil Drawing Paper, Bristol Board 244 Pencil Drawing Paper, Detail 245 Pencil Drawing Paper, "Normandie" 247 Pencil Drawing Paper, "Normandie" 247 Pencil Drawing Paper, "Reliable" 242, 246 Pencil Drawing Paper, "Reliable" 242, 246 Pencil Drawing Paper, "Steinbach 163 Pencil Drawing Paper, "Super-Super" 246 Pencil Drawing Paper, "Super-Super" 246 Pencil Drawing Paper, Whatman's 242 Pencils, Camel Hair 140-142 Pencils, Crayon 152                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                              |
| Panels, Tin         23           Pantographs         160                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                     | Pencils, Camel Hair 140-142                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                  |
| Pantographs 160                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                              | Pencils, Crayon 152 Pencils, Red Sable 140-142                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                               |
| Paper Blotting 249-251                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                       | Pencils Red Sable Lettering 54                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                               |
| Paper Cards 318–319                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                          | Pencils, Red Sable Lettering. 54 Pencils                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                     |
| Pantographs         160           Paper, Blue Print         249-251           Paper, Blotting         243           Paper Cards         318-319           Paper, Charcoal         164                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                        | Pencils, Black Sable Striping 54                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                             |

| Pen Drawing Paper, "Anchor".         2           Pen Drawing Paper, "Applex".         2           Pen Drawing Paper, "Apollo".         2           Pen Drawing Paper, "Stristol Board.         2           Pen Drawing Paper, "Normandie".         2           Pen Drawing Paper, "Normandie".         2           Pen Drawing Paper, "Reliable".         2           Pen Drawing Paper, "Super-Super".         2           Pen Drawing Paper, Steinbach.         1           Pen Drawing Paper, Whatman's.         2           Pens, Drawing.         132, 3           Pens, Fountain.         2           Pens, Fonntain.         2           Pens, Rulling.         2           Pens, Rulling.         2           Pens, Shadling.         1           Pen Trays.         3           Pen Wipers.         3           "Perfect" Box—manufacturers.         3           "Perfect" Easel Rest.         2           "Perfect" Profile Paper.         2 | PAGE.                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                       |
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| Pen Drawing Paper, "Anchor"                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                            | 46 Plaques, Medallion                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                       |
| Pen Drawing Paper, "Aprex"                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                             | 45 Plagues, Opal Glass                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                      |
| Pon Drawing Paper, Apollo                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                              | 45         Plaques, Papier-Mache         3 -306           44         Plaques, Porcelain         307-309                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                     |
| Pen Drawing Paper "Normandie" 2                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                        |                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                             |
| Pen Drawing Paper, "Polygon '                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                          | 46 Plagues, Silvered 305                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                    |
| Pen Drawing Paper, "Reliable"                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                          | 46 Plaques, Translucent Glass 507-309                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                       |
| Pen Drawing Paper, "Super-Super" 2                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                     | 46 Plaques, Wooden, Three-Ply 310                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                           |
| Pen Drawing Paper, Steinbach I                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                         | 63 Plaster Casts                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                            |
| Pen Drawing Paper, Whatman's 2                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                         | 42       Plaster Modeling Tools       200         98       Plate Easels       290         74       Plate Glass Panels       316                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                             |
| Penknives 297-2                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                        | 98 Plate Easels                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                             |
| Pens, Drawing 132, 3                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                   |                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                             |
| Peus, Fountain                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                         | 96 Plate Glass Screens                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                      |
| Pens, Kensington I                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                     | 96 Plates, Copper and Zinc 217                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                              |
| Pens, Ruling 2                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                         | Platinum Points                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                             |
| Pens, Shading                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                          | 55 Platter, Cloisonne 229                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                   |
| Pen Trays                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                              | 14 Playing Cards                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                            |
| "Porfect! Por manufacturers 2:                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                         | Pluch Deinting 197                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                          |
| "Porfect" Focal Post                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                   | 33       Platter, Cloisonue.       229         74       Playing Cards.       374         74       Pliers, Canvas.       20         26       Plush Painting       197         93       Pocket Books       374                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                |
| Perfect Knife                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                          | 98 Pocket Inke 371                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                          |
| "Perfect" Profile Paper                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                | 52 Pointed Shaders Brushes 106                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                              |
| "Perfect" Profile Paper                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                | 51 Poker Painting Materials                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                 |
| Perfection Crayon Sauce 13                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                             | 51 Polished Panels, Black                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                   |
| "Perfection" Thrub-Tacke                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                               | 73 Polishing Woods 216                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                      |
| "Perfection" Drawing Paper 2-                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                          | 46 Polish for Furniture 280                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                 |
|                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                        | 94 "Polygon" Drawing Paper 246                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                              |
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| Photographic Papers manufacturers 2                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                    | 10 Pottery Cloicopus Art 228 220                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                            |
| Photographic Papers—manufacturers 3-Photographs, Unmounted—publishers 321, 3-Photographyon China and Glass, Burnt in 3                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                 | Plush Painting   197                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                        |
| Photography on China and Glass Burnt in 36                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                             | 63 Pottery Imitation 222                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                    |
| Photographers' Paste. 1: Photogravures—publishers 3: Photo-Optican Picture Easels, Wire                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                | 31 Powders Bronze 235                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                       |
| Photogravures—publishers                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                               | 50 Prang & Co., L.—advertisement 319                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                        |
| Photo-Optican                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                          | 55 Prang's Outline Portfolios 255                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                           |
| Picture Easels, Wire                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                   | 92 Prepared Blue Print Paper 249-251                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                        |
| Picture Easels, Bamboo                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                 |                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                             |
| Picture Frames-mfr328, 329, 331, 36                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                    | 62 "Prince and Princess" Paper Dolls 298                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                    |
| Picture Frames 36                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                      | 01 "Princess" Plaque Stands 292                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                             |
| Picture Hooks                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                          | 95   Printing—Continental Printing Co 371                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                   |
| Picture Mats 30<br>Picture Nails 22                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                    | Ot Prints, Solar 164                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                        |
| Picture Nails                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                          | 96         Printing Frames, Blue Print         251           74         Printing Ink for Etchers         218                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                |
| Pi-tures dealors 200 201 271 20                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                        | 74 Printing 11k for Etchers                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                 |
| Pietures Outline                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                       | 10 Prout's Provent                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                          |
| Pictures—publishers 328 349 350 33                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                     | 51 Proportional Dividers 159                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                |
| Ficture Nails                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                          | 100   100   129   129   129   129   129   129   129   129   129   129   129   129   129   129   129   129   129   129   129   129   129   129   129   129   129   129   129   129   129   129   129   129   129   129   129   129   129   129   129   129   129   129   129   129   129   129   129   129   129   129   129   129   129   129   129   129   129   129   129   129   129   129   129   129   129   129   129   129   129   129   129   129   129   129   129   129   129   129   129   129   129   129   129   129   129   129   129   129   129   129   129   129   129   129   129   129   129   129   129   129   129   129   129   129   129   129   129   129   129   129   129   129   129   129   129   129   129   129   129   129   129   129   129   129   129   129   129   129   129   129   129   129   129   129   129   129   129   129   129   129   129   129   129   129   129   129   129   129   129   129   129   129   129   129   129   129   129   129   129   129   129   129   129   129   129   129   129   129   129   129   129   129   129   129   129   129   129   129   129   129   129   129   129   129   129   129   129   129   129   129   129   129   129   129   129   129   129   129   129   129   129   129   129   129   129   129   129   129   129   129   129   129   129   129   129   129   129   129   129   129   129   129   129   129   129   129   129   129   129   129   129   129   129   129   129   129   129   129   129   129   129   129   129   129   129   129   129   129   129   129   129   129   129   129   129   129   129   129   129   129   129   129   129   129   129   129   129   129   129   129   129   129   129   129   129   129   129   129   129   129   129   129   129   129   129   129   129   129   129   129   129   129   129   129   129   129   129   129   129   129   129   129   129   129   129   129   129   129   129   129   129   129   129   129   129   129   129   129   129   129   129   129   129   129   129   129   129   129   129   129   129   129   129   129   129   129   129   129   129 |
| Picture Wire 29                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                        | 95 Publishers, Art. 328, 349, 350, 351                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                      |
| Pinchers for Paper Flowers                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                             | Funishers After Brush   162                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                 |
| Pin Cushious 3                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                         | 74 Punches for Brass Work 198                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                               |
| Pinewood Drawing Boards                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                | 71 Pulp Boards                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                              |
| Pin Ornaments                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                          | 94 Pure Hard Enamel Colors—mfrs 279, 326                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                    |
| Pins, Canvas                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                           | Pure Roman Gold for China   95                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                              |
| Pin Trays 3                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                            | 74 Pure Hard Enamel for Chairs, etc 279                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                     |
| Pipes                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                  | 74 Pyrography 183-188                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                       |
| Pith Stumps                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                            | 56   Pyrography Outfits 184, 185, 188                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                       |
| Picture Wire         22           Pinchers for Paper Flowers         2           Pin Cushions         3           Pine Wood Drawing Boards         2           Pin Ornaments         22           Pins, Canvas         3           Pin Trays         3           Pipes         3           Pith Stumps         1           Plaques, Alabaster         307, 308, 308, 30           Plaques, Aluminum         3           Plaques and Plaques Frames — mfrs         33                                                                                                                                                                                                                                                                                                                                                                                                                                                                                   | 09                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                          |
| Planta A Planta France                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                 | 11 ( O                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                      |
| Diamas Bross                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                           | 0.5                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                         |
| Plaques Cloisonne                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                      | Ouill Brushes, Water Color                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                  |
| Plaques Crystal - 36                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                   | OG Quill Brushes for China Painting 106-111                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                 |
| Plague Fasels and Stands 29                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                            | 91                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                          |
| Flaques, Grass                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                         | 09   <b>R</b>                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                               |
| Plaques, Gilt 30                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                       | 05         Rack for Tubes         516           06         Ragged Edge Cards         319           93         Raised Paste for Gold         97           05         Rawhide Mallets         198                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                             |
| Plagnes, Glass                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                         | 06 Ragged Edge Cards 319                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                    |
| Plagne Hangers23                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                       | 93 Raised Paste for Gold 97                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                 |
| Plaques, Japanned 30                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                   | 05   Rawhide Mallets 198                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                    |

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| Raynold's Oil Colors                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                         | 3-6                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                           |
| Ready Mixed Gold Paint2                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                      | 31-233                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                        |
| Reading Glasses                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                              | 198                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                           |
| Reading Stand                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                | 110                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                           |
| Red Sable Brusnes for China Painting                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                         | 36_37                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                         |
| Rectined Turpentine                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                          | 111                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                           |
| Bod Sable Liners Penaile                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                     | 5.1                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                           |
| Dad Sable Artists' Brush                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                     | 49                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                            |
| Ded Sable Writers or Riggers                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                 | 50                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                            |
| Red Sable Brushes for Water Color                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                            | 135                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                           |
| Rectified Turpentine                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                         | 49-54                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                         |
| Red Gold for China                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                           | 95                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                            |
| Red Gold for China Reducing Glasses "Reliable" Drawing Paper 24 Relief White                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                 | 158                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                           |
| "Reliable" Drawing Paper 24                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                  | 2, 246                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                        |
| Relief White                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                 | 80                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                            |
| Relief Enamel                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                | 97                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                            |
| Relief Enamel Colors                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                         | 89                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                            |
| Relief Paste for Raised Gold                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                 | 91                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                            |
| Rembrandt Water Color Boxes                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                  | 960                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                           |
| Renting Studies                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                              | 390                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                           |
| Renting Studies                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                              | 198                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                           |
| Posts                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                        | 26                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                            |
| Rests for Frames, etc                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                        | 293                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                           |
| Rests for Frames, etc                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                        | 36                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                            |
| Retouching Varnish                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                           | 36-37                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                         |
| Retailers' Oil Color Cases                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                   | 5–6                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                           |
| Reynold's Bristol Boards                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                     | 244                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                           |
| "Riggers," Red Sable                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                         | 50                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                            |
| Roberson's Medium                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                            | 8                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                             |
| Rockford Air Brush                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                           | 162                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                           |
| Rods, Brass, for Banners                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                     | 295                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                           |
| Roberson's Medium Rockford Air Brush Rods, Brass, for Banners Roll Drawing Paper                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                             | 15-251                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                        |
| Rollers for Etching                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                          | 1.00                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                          |
| Roller Pumps                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                 | 162                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                           |
|                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                              |                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                               |
| P-11: Possilol Pules                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                         | 966                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                           |
| Rolling Parallel Rules                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                       | 266                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                           |
| Rolling Parallel Rules Roman Bronze Picture Frames Roman Canyas                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                              | 301                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                           |
| Rolling Parallel Rules Roman Bronze Picture Frames Roman Canyas                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                              | 301                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                           |
| Rolling Parallel Rules Roman Bronze Picture Frames Roman Canvas Roman Gold                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                   | 301<br>17<br>95–96                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                            |
| Rolling Parallel Rules Roman Bronze Picture Frames Roman Canvas Roman Gold                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                   | 301<br>17<br>95–96                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                            |
| Rolling Parallel Rules Roman Bronze Picture Frames Roman Canvas Roman Gold                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                   | 301<br>17<br>95–96                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                            |
| Rolling Parallel Rules Roman Bronze Picture Frames Roman Canvas Roman Gold Roman Gold Roman Gold—manufacturers 344, 345, 34 Rose Bowls, Alabaster Rose Jars for Decoration                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                   | 266<br>301<br>17<br>17<br>95–96<br>313<br>312                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                 |
| Rolling Parallel Rules Roman Bronze Picture Frames Roman Canvas Roman Gold Roman Gold Roman Gold—manufacturers 344, 345, 34 Rose Bowls, Alabaster Rose Jars for Decoration                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                   | 266<br>301<br>17<br>17<br>95–96<br>313<br>312                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                 |
| Rolling Parallel Rules Roman Bronze Picture Frames Roman Canvas Roman Gold Roman Gold Roman Gold—manufacturers 344, 345, 34 Rose Bowls, Alabaster Rose Jars for Decoration                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                   | 266<br>301<br>17<br>17<br>95–96<br>313<br>312                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                 |
| Rolling Parallel Rules Roman Bronze Picture Frames Roman Canvas Roman Gold Roman Gold Roman Gold—manufacturers 344, 345, 34 Rose Bowls, Alabaster Rose Jars for Decoration                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                   | 266<br>301<br>17<br>17<br>95–96<br>313<br>312                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                 |
| Rolling Parallel Rules Roman Bronze Picture Frames Roman Canvas Roman Gold Roman Gold Roman Gold—manufacturers 344, 345, 34 Rose Bowls, Alabaster Rose Jars for Decoration                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                   | 266<br>301<br>17<br>17<br>95–96<br>313<br>312                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                 |
| Rolling Parallel Rules Roman Bronze Picture Frames Roman Canvas Roman Gold Roman Gold Roman Gold—manufacturers 344, 345, 34 Rose Bowls, Alabaster Rose Jars for Decoration                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                   | 266<br>301<br>17<br>17<br>95–96<br>313<br>312                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                 |
| Rolling Parallel Rules Roman Bronze Picture Frames Roman Canvas Roman Gold Roman Gold Roman Gold—manufacturers 344, 345, 34 Rose Bowls, Alabaster Rose Jars for Decoration                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                   | 266<br>301<br>17<br>17<br>95–96<br>313<br>312                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                 |
| Rolling Parallel Rules Roman Bronze Picture Frames Roman Canvas Roman Gold Roman Gold Roman Gold—manufacturers 344, 345, 34 Rose Bowls, Alabaster Rose Jars for Decoration                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                   | 266<br>301<br>17<br>17<br>95–96<br>313<br>312                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                 |
| Rolling Parallel Rules Roman Bronze Picture Frames Roman Canvas Roman Gold Roman Gold Roman Gold—manufacturers 344, 345, 34 Rose Bowls, Alabaster Rose Jars for Decoration                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                   | 266<br>301<br>17<br>17<br>95–96<br>313<br>312                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                 |
| Rolling Parallel Rules Roman Bronze Picture Frames Roman Canvas Roman Gold Roman Gold Roman Gold—manufacturers 344, 345, 34 Rose Bowls, Alabaster Rose Jars for Decoration                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                   | 266<br>301<br>17<br>17<br>95–96<br>313<br>312                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                 |
| Rolling Parallel Rules Roman Bronze Picture Frames Roman Canvas Roman Gold Roman Gold Roman Gold—manufacturers 344, 345, 34 Rose Bowls, Alabaster Rose Jars for Decoration                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                   | 266<br>301<br>17<br>17<br>95–96<br>313<br>312                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                 |
| Rolling Parallel Rules Roman Bronze Picture Frames Roman Canvas Roman Gold Roman Gold Roman Gold—manufacturers 344, 345, 34 Rose Bowls, Alabaster Rose Jars for Decoration                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                   | 266<br>301<br>17<br>17<br>95–96<br>313<br>312                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                 |
| Rolling Parallel Rules Roman Bronze Picture Frames Roman Canvas Roman Gold Roman Gold Roman Gold—manufacturers 344, 345, 34 Rose Bowls, Alabaster Rose Jars for Decoration                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                   | 266<br>301<br>17<br>17<br>95–96<br>313<br>312                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                 |
| Rolling Parallel Rules Roman Bronze Picture Frames Roman Canvas Roman Gold Roman Gold Roman Gold—manufacturers 344, 345, 34 Rose Bowls, Alabaster Rose Jars for Decoration                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                   | 266<br>301<br>17<br>17<br>95–96<br>313<br>312                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                 |
| Rolling Parallel Rules Roman Bronze Picture Frames Roman Ganvas Roman Gold Roman Gold—manufacturers 344, 345, 34 Rose Bowls, Alabaster Rose Jars for Decoration Rose Jars, Cloisonne Rouget Charcoal Rouget Fixatif Round Glass Shades Round Writing Pens Round Writing Pens Roulettes for Etchers Royal Dresden China Colors Royal Worcester Colors Royal Worcester Grounding Colors Royal Worcester Grounding Colors Royal Worcester Painting—teachers 3 Rubber Straight Edges Rubber Straight Edges                                                                                                                                                                                                                                                                                                                                                                       | 266 301 17 95–96 7, 364 7, 364 313 312 153 153 154 87–288 87–288 87–288 87–218 88–90 375 91–94 92–93 32–333 38, 339 88, 337 157 270                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                           |
| Rolling Parallel Rules Roman Bronze Picture Frames Roman Ganvas Roman Gold Roman Gold Roman Gold—manufacturers 344, 345, 34 Rose Bowls, Alabaster Rose Jars for Decoration Rouget Charcoal Rouget Charcoal Rouget Charcoal Rouget Charcoal Round Glass Shades Round Mirrors for Decoration Round Writing Pens Roulettes for Etchers Royal Dresden China Colors Royal Metal Mfg. Co.—advertisement. Royal Worcester Colors Royal Worcester Colors Royal Worcester Painting—teachers 33 Rubber Stumps Rubber Straight Edges Rubber Sharpener Rubber Straight Edges Rubber Sharpener                                                                                                                                                                                                                                                                                            | 266 301 17 95–964 313 313 312 153 154 857–288 316 132 218 218 89–90 375 91–94 92–93 32–333 38, 3375 91–94 157 270 270                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                         |
| Rolling Parallel Rules Roman Bronze Picture Frames Roman Ganvas Roman Gold Roman Gold Roman Gold—manufacturers 344, 345, 34 Rose Bowls, Alabaster Rose Jars for Decoration Rouget Charcoal Rouget Charcoal Rouget Charcoal Rouget Charcoal Round Glass Shades Round Mirrors for Decoration Round Writing Pens Roulettes for Etchers Royal Dresden China Colors Royal Metal Mfg. Co.—advertisement. Royal Worcester Colors Royal Worcester Colors Royal Worcester Painting—teachers 33 Rubber Stumps Rubber Straight Edges Rubber Sharpener Rubber Straight Edges Rubber Sharpener                                                                                                                                                                                                                                                                                            | 266 301 17 95–964 313 313 312 153 154 857–288 316 132 218 218 89–90 375 91–94 92–93 32–333 38, 3375 91–94 157 270 270                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                         |
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| Screw-Driver                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                   | 916               |
| Screens for Decoration                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                         | $\frac{312}{304}$ |
| Screens, Hardwood                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                              | 107               |
| Caroli Plague Facele                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                           | 601               |
| Scroll Plaque Laseis. Scrolls, Books of                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                        | 325               |
| Shades Crystal Glass 287-                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                      | 290               |
| Shading Pens                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                   | 133               |
| Shagreen Mat or Water Color Boards                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                             | 244               |
|                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                | 158               |
| Charponers for Pensils                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                         | 261               |
| Shattuck's Stretcher Keys                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                      | 21                |
| Shatuck's Stretcher Keys. Shaw, Miss Anne-advertisement. Shell Plaques, Alabaster Sheep-Skin Head Tambourines Sheet Brass Sheet Copper and Zinc Sheet Gelatine                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                 | 333               |
| Shell Plaques, Alabaster                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                       | 308               |
| Sheep-Skin Head Tambourines                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                    | 315               |
| Sheet Brass                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                    | 198               |
| Sheet Copper and Zinc                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                          | 217               |
| Sheet Gelatine                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                 | 243               |
| Sheet Drawing Paper163, 164, 174, 242-                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                         | 243               |
| Sheet Papers, Mounted                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                          | 247               |
| Shellac Shella | 96                |
| Shellac, Substitute for                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                        | 970               |
| Shifting Head 1 Squares207                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                     | 375               |
| Short-Hand College                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                             | 107               |
| Citorian Lord Pencils 258-                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                     | 259               |
| Citorian Hoir Article, Brushes 5                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                               | -53               |
| Signatif de Courtray 36                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                        | -37               |
| Siccatif de Harlem36                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                           | 3-37              |
| Silk Finish Celluloid                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                          | 318               |
| Shifting Head T Squares   267                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                  | 98                |
| Silver Ink                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                     | 129               |
| Silver Ornaments                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                               | 29-               |
| Silvered Plaques                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                               | 30                |
| Silvered Wire Easels                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                           | 29:               |
| Silver Ornaments         Silvered Plaques         Silvered Wire Easels         Silk Painting         Single Stick Pastels       171-         Single Oil Tubes                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                  | 196               |
| Single Stick Pastels171-                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                       | -17-              |
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| Sketching Instruction Books 322                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                        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| Sketching Papers—manufacturers                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                         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| Skew Fiffilers for Carving 201–208                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                     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| Sketch Blocks, Charcoal 163<br>Sketch Blocks 255-257                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                   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| Sketch Books 253-255                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                   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| Sketching Blocks for Oil Painting 21                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                   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| Sketching Cauvas 18                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                    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| Sketching Chairs         26           Sketching Easels         27-29                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                   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| Sketching Easels                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                       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| Sketching Stools                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                       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| Sketching Umbrellas                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                    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| Sketching Basels         27-29           Sketching Stools         26           Sketching Umbrellas         27           Sketching Umbrella Staffs         27           Sketching Crayons, Dixon's         260           Sky Wash Brushes         139-140           Slabs, Ground Glass         100           Slauts, China         133           Slating for Black Boards         282           Smallest Dictionary in the World         298                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                           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| Sketching Crayons, Dixon's 260                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                         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| Soft Pastels         169-174           Solar Prints         164                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                        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| "Special" Bristle Brushes 41-42                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                        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| Sprays for Paper Flowers 240                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                           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| Sprays for Paper Flowers 240<br>Spirit Varnish 36                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                      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| Sprays for Paper Flowers         240           Spirit Varnish         36           Square Glass Shades         289-290           Square Liners' Brushes         109                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                    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| Sprays for Paper Flowers         240           Spirit Varnish         36           Square Glass Shades         289-290           Square Liners' Brushes         100           Squares T         267                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                    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| Sprays for Paper Flowers         240           Sprirt Varnish         36           Square Glass Shades         289-290           Square Liners' Brushes         109           Squares, T         267           Square Shaders' Brushes         109           Staffe, Umbrella         27                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                               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| Sprays for Paper Flowers         240           Spirit Varnish         36           Square Glass Shades         289-240           Square Liners' Brushes         109           Squares, T         267           Square Shaders' Brushes         109           Staffs, Umbrella         27                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                               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| Sprays for Paper Flowers         240           Spirit Varnish         36           Square Glass Shades         289-240           Square Liners' Brushes         109           Squares, T         267           Square Shaders' Brushes         109           Staffs, Umbrella         27                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                               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| Sprays for Paper Flowers         240           Sprirt Varnish         36           Square Glass Shades         289-290           Square Liners' Brushes         109           Squares, T         267           Square Shaders' Brushes         109           Staff: Umbrella         27           Staff: Umbrella         297           Stafm Glass Designers' Enlarging Instrument         55           Staining Woods         216           Stains for Wood         280-281                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                          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| Sprays for Paper Flowers         240           Spirit Varnish         36           Square Glass Shades         289-290           Square Liners' Brushes         109           Squares T         267           Square Shaders' Brushes         109           Staff-, Umbrella         27           Stag-Handle Knife         297           Stained Glass Designers' Enlarging Instrument         55           Staining Woods         216           Stains for Wood         280-281           Stains-manufacturers         327                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                           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| Sprays for Paper Flowers         240           Sprirt Varnish         36           Square Glass Shades         289-290           Square Liners' Brushes         109           Squares Faper         267           Squares Shaders' Brushes         109           Staff: Umbrella         27           Staff: Umbrella         297           Staff: Hardle Knife         297           Stain-Handle Knife         297           Stained Glass Designers' Enlarging Instrument         55           Staining Woods         216           Stains For Wood         280-281           Stains -manufacturers         327           Stamp Hate Varnish         36           Stamp Boxes         374                                                                                                                                                                                                                                                                                                                                           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| Sprays for Paper Flowers         240           Spirit Varnish         36           Square Glass Shades         289-290           Square Liners' Brushes         100           Squares F         267           Squares Shaders' Brushes         109           Staff-, Umbrella         27           Stag-Handle Knife         297           Stafended Glass Designers' Enlarging Instrument         55           Staining Woods         216           Stains for Wood         280-281           Stains for Wood         327           Stamp Plate Varnish         36           Stamp Boxes         374           Stands for Plaques         291                                                                                                                                                                                                                                                                                                                                                                                         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| Sprays for Paper Flowers         240           Sprirt Varnish         36           Square Glass Shades         289-290           Square Liners' Brushes         109           Squares T         267           Squares Shaders' Brushes         109           Staff: Umbrella         27           Staff: Umbrella         27           Stafned Glass Designers' Enlarging Instrument         55           Staining Woods         216           Stains for Wood         280-281           Stains—manufacturers         327           Stamp Plate Varnish         36           Stamp Boxes         374           Stationers' Sundries—manufacturers         33           Stationers' Sundries—manufacturers         33                                                                                                                                                                                                                                                                                                                   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| Sprays for Paper Flowers         240           Sprirt Varnish         36           Square Glass Shades         289-290           Square Liners' Brushes         109           Squares T         267           Squares Shaders' Brushes         109           Staff: Umbrella         27           Staff: Umbrella         27           Stafned Glass Designers' Enlarging Instrument         55           Staining Woods         216           Stains for Wood         280-281           Stains—manufacturers         327           Stamp Plate Varnish         36           Stamp Boxes         374           Stationers' Sundries—manufacturers         33           Stationers' Sundries—manufacturers         33                                                                                                                                                                                                                                                                                                                   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| Sprays for Paper Flowers         240           Sprirt Varnish         36           Square Glass Shades         289-290           Square Liners' Brushes         109           Squares T         267           Squares Shaders' Brushes         109           Staff: Umbrella         27           Staff: Umbrella         297           Staff: Umbrella         55           Stained Glass Designers' Enlarging Instrument         55           Staining Woods         216           Stains for Wood         280-281           Stains-manufacturers         327           Stamp Plate Varnish         36           Stamp Boxes         374           Stationers' Sundries-manufacturers         36, 39           Stationery-dealers         39           Stetters in Value         30                                                                                                                                                                                                                                                  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| Sprays for Paper Flowers         240           Sprirt Varnish         36           Square Glass Shades         289-290           Square Liners' Brushes         109           Squares T         267           Squares Shaders' Brushes         109           Staff: Umbrella         27           Staff: Umbrella         297           Staff: Umbrella         55           Stained Glass Designers' Enlarging Instrument         55           Staining Woods         216           Stains for Wood         280-281           Stains-manufacturers         327           Stamp Plate Varnish         36           Stamp Boxes         374           Stationers' Sundries-manufacturers         36, 39           Stationery-dealers         39           Stetters in Value         30                                                                                                                                                                                                                                                  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| Sprays for Paper Flowers         240           Sprirt Varnish         36           Square Glass Shades         289-290           Square Liners' Brushes         109           Square Shaders' Brushes         109           Staff-, Umbrella         27           Staff-, Umbrella         27           Stafmed Glass Designers' Enlarging         Instrument           Stained Glass Designers' Enlarging         10           Staining Wools         216           Staining Wools         280-281           Stains-manufacturers         327           Stamp Boxes         374           Stands for Plaques         291           Stationers' Sundries-manufacturers         336, 339           Stationery-decalers         331           Statues in Plaster         284           Steel Carving Tools         207-211                                                                                                                                                                                                               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| Sprays for Paper Flowers         240           Sprirt Varnish         36           Square Glass Shades         289-290           Square Liners' Brushes         109           Square Shaders' Brushes         109           Staff*, Umbrella         27           Staff*, Umbrella         27           Stafned Glass Designers' Enlarging         1n-           strument         55           Staining Woods         216           Staining Woods         280-281           Stains-manufacturers         327           Stamp Boxes         374           Stands for Plaques         291           Stationers' Sundries-manufacturers         33           Stationery—dealers         331           Statuse in Plaster         284           Steel Carving Tools         207-211           Steel Pens         337           Steel Pens         337                                                                                                                                                                                                                                                                                                                                                                                                                                                    | Tables of Color for China Painting 113- Tables for Drawing 113- Tablets, Drawing 113- Tablets, Water Color 126- Tacks, Brass Headel 127- Tacks, Thumb or Drawing 127- Tambouriues for Decoration 129- Tapestry Brushes 129- Tapestry Calvas 129- Tapestry Calvas 129- Tapestry Painting Materials 189- Tapestry Calvas 129- Tapestry Painting Materials 191- Tapestry Painting Eularging Instrument 55- Tar Oil 126- Tar Paste 138- Teachers 138- Teachers 138- Teachers 138- Teachers 148- Teachers 158- Te | $\begin{array}{c} -121\\ 272\\ 256\\ 244\\ 296\\ 273\\ 315\\ 189\\ -194\\ 191\\ 190\\ 194\\ -56\\ 98\\ 333\\ 373\\ 373\\ 373\\ 373\\ 373\\ 373\\ 37$                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                              |
| Sprays for Paper Flowers         240           Sprirt Varnish         36           Square Glass Shades         289-290           Square Liners' Brushes         109           Square Shaders' Brushes         109           Staff*, Umbrella         27           Staff*, Umbrella         27           Stafned Glass Designers' Enlarging         1n-           strument         55           Staining Woods         216           Staining Woods         280-281           Stains-manufacturers         327           Stamp Boxes         374           Stands for Plaques         291           Stationers' Sundries-manufacturers         33           Stationery—dealers         331           Statuse in Plaster         284           Steel Carving Tools         207-211           Steel Pens         337           Steel Pens         337                                                                                                                                                                                                                                                                                                                                                                                                                                                    | Tables of Color for China Painting 113- Tables for Drawing 113- Tablets, Drawing 113- Tablets, Water Color 114- Tacks, Brass Headel 115- Tacks, Brass Headel 115- Tacks, Thumb or Drawing 115- Tambouriues for Decoration 115- Tapestry Painting Materials 189- Tapestry Painting Materials 189- Tapestry Calvas 115- Tapestry Calvas 115- Tapestry Medium 191, 191, 191- Tapestry Painting Eularging Instrument 55- Tar Oil 116- Tar Paste 115- Tar Paste 115- Tar Coli 116- Tar Paste 115- Tar Paste 115- Tar Paste 115- Telegraph School 116- Telescope 116- Thermometer for Mounting Thompson, Mrs. C. 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| Sprays for Paper Flowers         240           Sprirt Varnish         36           Square Glass Shades         289-290           Square Liners' Brushes         109           Square Shaders' Brushes         109           Staff Charles         227           Staff Charles         297           Staff Charles         297           Staff Charles         297           Stained Glass Designers' Enlarging Instrument         55           Staining Woods         216           Staining Woods         280-281           Stains-manufacturers         327           Stamp Plate Varnish         36           Stamp Boxes         374           Stationers' Sundries—manufacturers         36, 339           Stationery—dealers         331           Statues in Plaster         284           Steel Carving Tools         207-211           Steel Pens         132           Steel Pens—manufacturers         337           Steel Pens—manufacturers         337           Steel Stee | Tables of Color for China Painting 113- Tables for Drawing Tablets, Drawing                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                      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| Sprays for Paper Flowers         240           Sprirt Varnish         36           Square Glass Shades         289-290           Square Liners' Brushes         109           Square Shaders' Brushes         109           Staff Charles         227           Staff Charles         297           Staff Charles         297           Staff Charles         297           Stained Glass Designers' Enlarging Instrument         55           Staining Woods         216           Staining Woods         280-281           Stains-manufacturers         327           Stamp Plate Varnish         36           Stamp Boxes         374           Stationers' Sundries—manufacturers         36, 339           Stationery—dealers         331           Statues in Plaster         284           Steel Carving Tools         207-211           Steel Pens         132           Steel Pens—manufacturers         337           Steel Pens—manufacturers         337           Steel Stee | Tables of Color for China Painting 113- Tables for Drawing Tablets, Drawing Tablets, Drawing Tablets, Water Color Tacks, Brass Headel Tacks, Thumb or Drawing Tambouriues for Decoration Tapestry Brushes Tapestry Painting Materials 189- Tapestry Painting Materials 189- Tapestry Colors Tapestry Vanuas Tapestry Medium 191, Tapestry Painting Eularging Instrument 55 Tar Oil Tar Paste Teachers 332, Teacher's Outfit, 18-Karat Telegraph School Telegraph School Telescope Thermometer Thermometers for Mounting Thompson, Mrs. C. 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